

# Appendix

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# A(i). Peer Review .

## THIS VOICE AS INTERPRETATION ...

This research is about a way of seeing; a way of seeing the complexities of practitioner thought and action through, in, and of a doing of fashion practice. This practice-based inquiry argues that the voice of the reflective fashion practitioner can construct a narrative of fashion practice that can purposefully contribute to the emerging knowledge of the discipline.



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process of 'doing' practice by the research practitioner to be as important as the investigation itself. Findley (p.19) went on to argue that a significant majority of practitioners experienced difficulty in synthesising their research and practice endeavour: 'Through' narrative inquiry this practice-based PhD examines a narrative space where the practitioner is concerned with research 'in' support 'of' a practice outcome and asks what do we know of the fashion practitioner's oeuvre or their moments of infinite discovery whilst in the problem-solution space of practice? Adopting Schön's (1983) model of reflective inquiry and the notion of a (future) design ethnography that emerges out of a narrative space, this research argues these through, in and of practice contexts as a research paradigm towards authenticating and validating the voice of the deeply engaged fashion practitioner; a research paradigm that is to be collectively reasoned with for the purposes of the creation and conversion of a knowledge of a narrative of fashion practice in a scholarly context.

Responding to a growing interest in tacit knowledge and how the fashion practitioner and the practice community 'does' practice, this practice-based inquiry argues a reasoned knowing as a knowing knowledge exists in fashion practice. Tacit knowledge remains ill-defined for the purposes of a contribution to knowledge yet it exists in the narrative space of practice itself. As infinite yet finite moments of discovery these visual and literary languages are complicit by their very definition and lost to a moment's knowing or reasoning of a doing of fashion practice. The tacit knowledge of the discipline is going by unnoticed and unrecognised. The aim of this narrative inquiry is to mediate the voice of the fashion practitioner; the practice aesthetic and the spectator and in doing so proffer a physicality and materiality of a tacit knowledge of the never said; a narrative space of practitioner truths as infinite moments of a knowing knowledge that suggest a way of seeing the fashion practitioner's unabridged oeuvre. Extending the narrative beyond the fashion practice aesthetic this voice as interpretation of what is ... becomes a way of seeing.

## This Voice ...

The conference invited PhD candidates, researchers and professors to submit a 60-second video for the Video Session of the Second Edition of the Milano Design PhD Festival.

Milano Design PhD Festival, 19th-20th March, 2013.

The conference aim was to show results and on-going works of design research. To explore video as a contemporary tool for communicating and divulging research's contents. To experience an international networking context.

Call For Video; Thematic area: Interface

## References

Findley, J. (2009), *Why do Art and Design students usually choose practice-based PhDs?*, Winchester School of Art.

Mottram, J. & Rust, C. (2008), "The Pedestal and the Pendulum: fine art practice, research and doctorates", *Journal of Visual Arts Practice*, vol. 7, no. 2, pp. 133-151.

Norris-Reeves, S et al (2012), "Towards a Collective Understanding of Fashion (Design) Practice: How the Academic Community can Support Practitioner Discourse through Reflection.", *Work Based Learning e-Journal International*, vol. 2, no. 2.

# A(ii). Poster Exhibition

## WHAT IS MEANT ?



DISTRACTED

OF DARK AT NIGHT  
MISCHIEVOUS PLAY  
NO QUESTIONS ASKED FOR BETRAYAL NOT  
TEMPT THE BEING OF WHO IS SHE  
THE PEONY DARES OF NOT TO BE.

### THIS VOICE ...

The voice of the fashion practitioner as provocative visual communicator, as editor of meaning and message, as writer of cultural interpretation and as mediator of the lived reality of practice is emerging out of the twenty-first century amidst uncertainty.

This voice, concerned with what fashion practitioners know and do through, in, and of fashion practice now needs to be heard.

This voice of my practitioner-self moves outside of me. I am connected to this voice that is no longer me for it is the other of me.

I am no longer singular to the telling of my practice. The other of me is emerging amid the telling of a knowing of a doing of my practice.

I am addicted to the other of me.



“ THESE VOICES AS INTERPRETATION OF WHAT IS SEEN BECOMES A WAY OF SEEING ”

# A(iii). Gallery Exhibition

## FROCKSHOCK!

Fairfields Arts Centre Art Gallery, Basingstoke, 2013.

My practice is symbolic of a social statement of meaning and cultural etiquette synonymous during the Victorian period. Through my practice I have de constructed a code of transactional values and emotional sentiment abstracted through the visualisation and translation of a fashion theme.

About the Designer



Figure 3ab. Looking Inside.



Figure 3a. Outside Looking In.

I AM ME  
SOMETIMES I MOVE OUTSIDE OF ME  
MY PRACTITIONER-SELF ME  
ME, THE SELF I AM  
THE ME THAT CRAVES  
I AM ADDICTED TO ME  
ME, MY-SELF, I AND THE OTHER  
THE OTHER OF ME  
I AM ALONE WITH THE OTHER OF ME  
WHO IS ME.

THE ME THAT CRAVES  
I AM ADDICTED TO ME  
ME, MY-SELF, I AND THE OTHER  
THE OTHER OF ME

The Other of Me



# A(iii). Gallery Exhibition

## IMMORTALITY OF SENTIMENT .

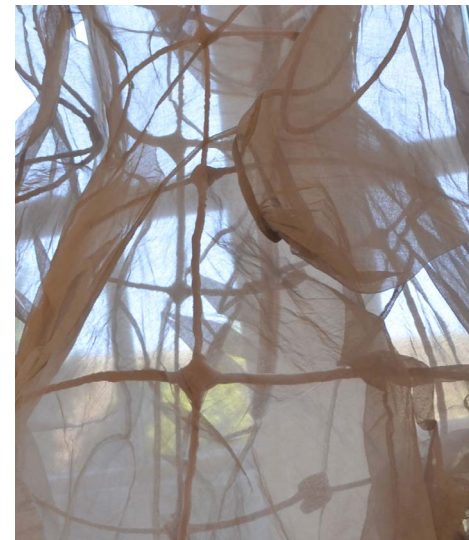


Figure 4a. Crop.

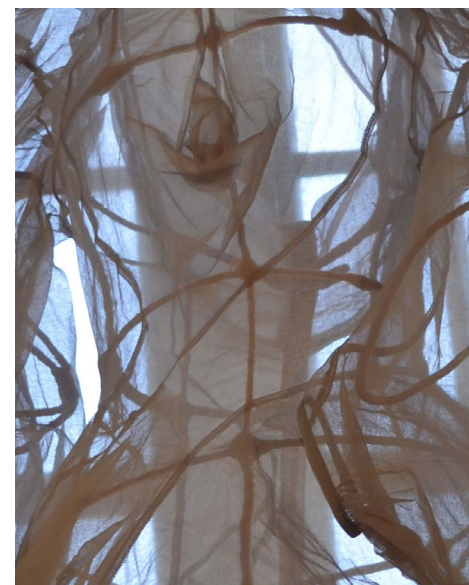


Figure 4b. Crop.

The Language of Flowers: A floral motif of heartfelt emotion with feminine form and references the intent of requited love and passion. Floral notations of fragmented torment proclaim the heartfelt sentiment rejected by another.

About the Exhibit

# A(iii). Gallery Exhibition

## THE LANGUAGE OF FLOWERS .



Figure 5a. Crop.

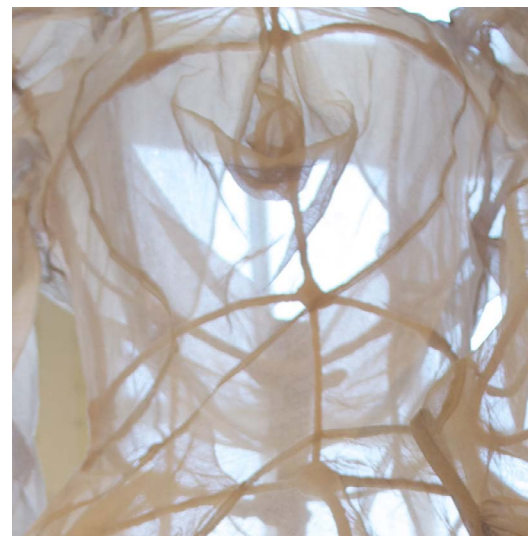


Figure 5b. Crop.



Figure 5c. Crop.



MY HEART POURS  
FIXED ON LOVE  
EMOTIONS BREAK  
REQUIRE NO MORE  
GIFTED GAZE  
INTENT  
PASSION  
A SUER FOR THE HAND  
TOUCHED MY SOUL  
AWKWARD ECHO  
YOURS.

My Tussie-Mussie

Fairfields Art Gallery has previously shown the work of Goya, Hockney, Tracey Emin and Damien Hirst. "FrockShock" - 9th October to 1st November 2012.

Figure.5. Norris-Reeves, S. (2012), 'Immortality of Sentiment' (a work in progress), Organdie Dress, Frock Shock, 2012 edn, Fairfields Arts Centre Art Gallery, Basingstoke.



# A(iv). Journal Publication

## TOWARDS A COLLECTIVE UNDERSTANDING OF FASHION (DESIGN) PRACTICE:

This paper argues a ‘thought structure’ and narrative of ‘seeing’ exists through critical gaze when viewing and engaging with fashion practice. Through the creative practice of curatorial project work the unity of discourse between reflection and practice can be attributed to mapping and developing the knowledge’s of fashion practice experienced and exploited through the practice portfolio or exhibition. There is opportunity for professional doctorates of design practice to develop insightful methodological approaches informed through the design process of practice. The context of this research paper is the learning experience of a professional doctorate study that focuses on developing and evaluating a fashion (design) practice process of constructing the fashion narrative in a contemporary context.

Research suggests that present texts on design practice, reflective practice, visual anthropology and curation are still not effectively informing creative-authorship of practice as portfolio or exhibition of Design Practice. The fashion commerce and fashion cultural industries have much to gain in linking theory with practice towards a better understanding of what designers do, in, through and of practice. The research concludes that a conscious ‘seeing’ exists as a pure discourse of fashion practice toward an understanding of what designers ‘do’ in thought and action and how the spectator can apply critical gaze to understand, perform, and respond to fashion practice in both a commercial and cultural context that is to be collectively understood; and that this achievement can be effectively facilitated through engagement with a professional doctorate programme.

Keywords: Creative-Authorship, Auteur Theory, Spectator, Archeology, Critical Gaze, Curation.

Norris-Reeves,S, Raeside-Elliott,F,J, Hilton,K. (2012), “Towards a Collective Understanding of Fashion (Design) Practice: How the Academic Community can Support Practitioner Discourse through Reflection.”, Work Based Learning e-Journal International, vol. 2, no. 2

Abstract

Work Based Learning e-Journal International, Vol. 2, No.2 (2012)

### Towards a Collective Understanding of Fashion (Design) Practice: How the Academic Community can Support Practitioner Discourse through Reflection.

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**Keywords:** Fashion Practice, Design Curation, Cultural Narrative, Design pedagogy, Ecclesiastical artifact, Fashion futures, Sustainable Lifestyle, Redirective Practices, Transformative Experiences.

#### Abstract

*This paper argues a ‘thought structure’ and narrative of ‘seeing’ exists through critical gaze when viewing and engaging with fashion practice. Through the creative practice of curatorial project work the unity of discourse between reflection and practice can be attributed to mapping and developing the knowledge’s of fashion practice experienced and exploited through the practice portfolio or exhibition.*

*There is opportunity for professional doctorates of design practice to develop insightful methodological approaches informed through the design process of practice. The context of this research paper is the learning experience of a professional doctorate study that focuses on developing and evaluating a fashion (design) practice process of constructing the fashion narrative in a contemporary context.*

*Research suggests that present texts on design practice, reflective practice, visual anthropology and curation are still not effectively informing creative-authorship of practice as portfolio or exhibition of Design Practice. The fashion commerce and fashion cultural industries have much to gain in linking theory with practice towards a better understanding of what designers do, in, through and of practice.*

*The research concludes that a conscious ‘seeing’ exists as a pure discourse of fashion practice toward an understanding of what designers ‘do’ in thought and action and how the spectator can apply critical gaze to understand, perform, and respond to fashion practice in*

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How the Academic Community can Support Practitioner Discourse through Reflection

Full Paper

Click on Paper to View

# A(v). Poster Exhibition

## Precious Thought

### A Visual Arrangement

I consider the developing practice aesthetic as a visual arrangement; a symphony that is composed of an aesthetic tune. I pause for a moment and ask myself why I have a need to anchor what I do as a metaphor that aligns to the professions of others?

Perhaps it is about perception and value of what I do?

The working toile is near completion and I start to see beyond its present incarnation. Once in fabric I can envision a perfect kind of beautiful filled with intrigue and story. Am I assuming a kind of beauty known only to me or will others see what I see?

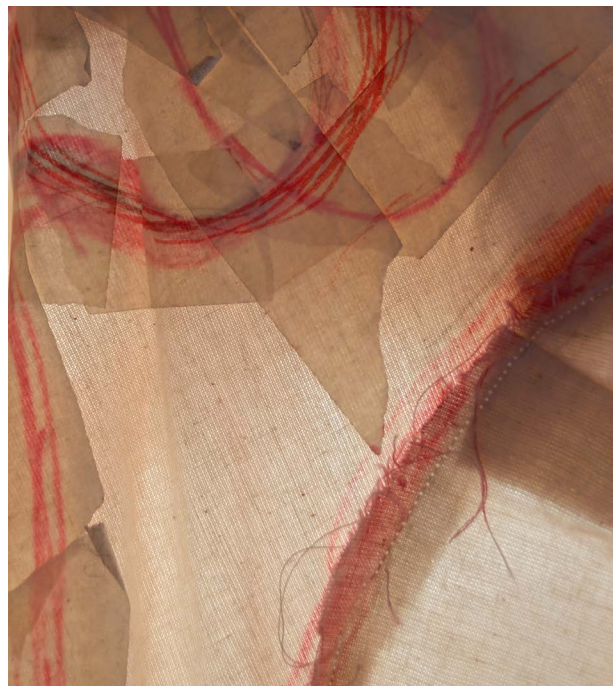


Figure 1. Knowing in Time

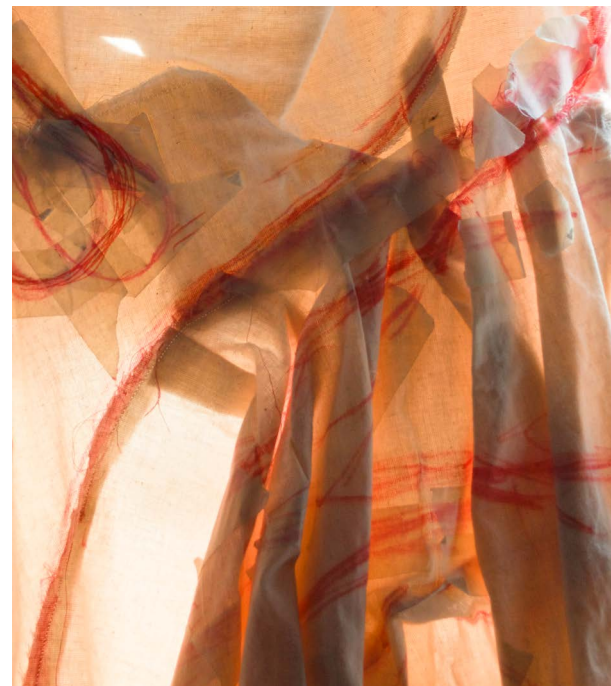


Figure 2. Shadows of Me

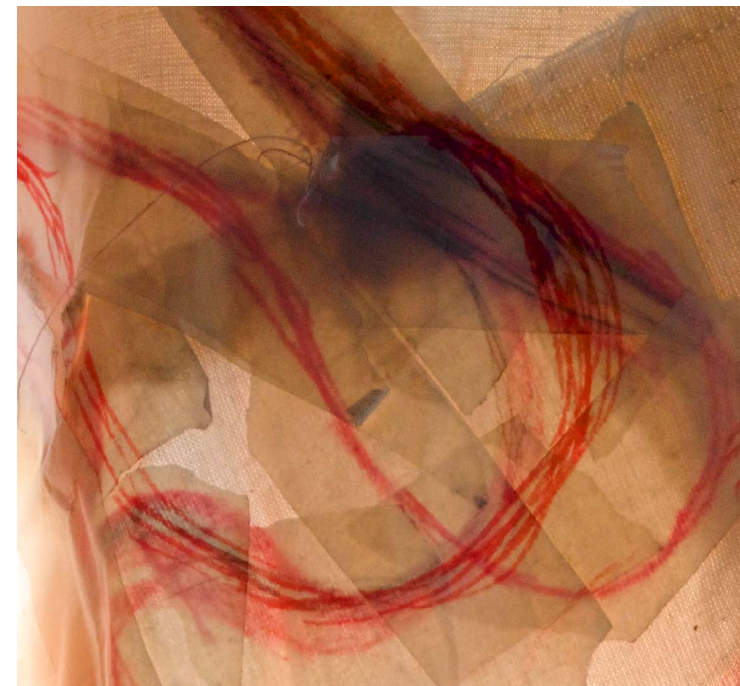


Figure 3. Drops of Red

[ I NOTICE A RANDOMNESS OF LOOKING ]

Constructing a Narrative of Fashion Practice as Inquiry

Passed by Foucault's (1926-1984) relational systems of thought and knowledge, Kant's (1724-1804) critical perception of reason, Nietzsche's (1844-1900) consciousness of seeing as knowing and Bakhtin's (1895-1975) claim of otherness, this research argues that the fashion practitioner likely knows more of their doing of practice than is ever said. This practice-based inquiry considers the through, in and of practice contexts as a complex existence consisting of simultaneous and disparate relativities experienced and perceived in both space and time. Is it that the archaeologies of a telling of a knowing of a doing of practice, as a future history, are being made in the here and now yet dwell quiescent of cogitation or question? A narrative space of practice as inquiry is argued as a future ethnography of the discipline where, in a practice context, a reasoned knowing as a knowing knowledge is to validate the voice of the deeply engaged reflective practitioner as 'other'.

School of Materials Work in Progress Show, Royal College of Art, London, 2014.

# A(vi). Commissioned Work

## BRIEF .

### A COLLECTION OF 5 PHOTOGRAPHIC IMAGES DEVELOPED FROM FABRIC SCULPTURE.

To provide up to 15 images for final selection of 5 images to be exhibited at Givaudan (UK) Ltd (Head Office), Kennington Road, Ashford, Kent, TN24 0LT.

To draw on Baudelaire's Correspondances and the sensory experience of the mind's eye



# A(vi). Commissioned Work

## ECHOES OF BAUDELAIRE (ONCE MORE) .

MY BAUDELAIRE

ANSWER ME THIS OF INFINITE WONDER  
'TIS MY TEMPLE OF NATURE BE.  
PERFUME ENDURES WANTON COLOUR AND SOUND,  
MUSE LUSTFUL FRESH SCENTS,  
YOUTHFUL BLUSH AS SWEET AS MINE.  
IMAGINE FOREVER IS OURS TO GIFT.  
CORRUPT IN OUR TRIUMPH'S DESIRE,  
AROMATIC MAYHEM CHERISH MIND'S EYE.  
FAMILIAR DO SEE BODY AND SOUL,  
VAST AS NIGHT  
OF SWEET PERFUME THE ANSWER DOES COME.  
MAKE WONDER TILL SHADOW MORE,  
SING HEART OF MIND AND VERY SENSE,  
ECHOES DO MERGE  
ONCE MORE, MY BAUDELAIRE.

— SUZIE NORRIS-REEVES, 2014.

# A(vi). Commissioned Work



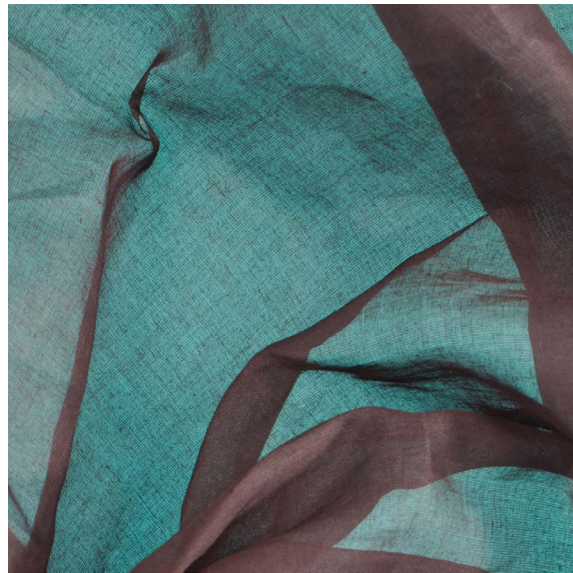
*Moi répondre à cette merveille de l'infini.*

Suzie Norris-Reeves.  
 Echoes of Baudelaire (once more), 2014  
 'Moi répondre à cette merveille de l'infini'  
 [Answer me this of infinite wonder]  
 Fabric Sculpture [Photograph]  
 100cm x 100cm (39.2 in x 39.2 in)

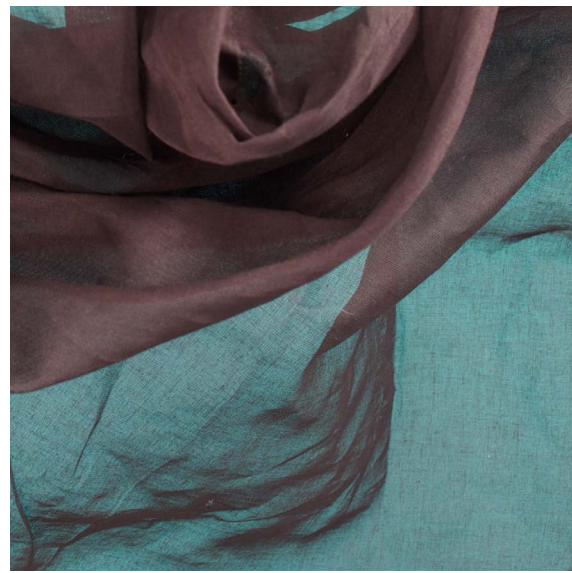
ANSWER ME THIS OF INFINITE WONDER



# A(vi). Commissioned Work



*C'est mon temple de la nature être [1].*



*C'est mon temple de la nature être [2].*



*C'est mon temple de la nature être [3].*



*C'est mon temple de la nature être [4].*

[ 'TIS MY TEMPLE OF NATURE BE ] .

Suzie Norris-Reeves

Echoes of Baudelaire (once more), 2014, [4 Series]

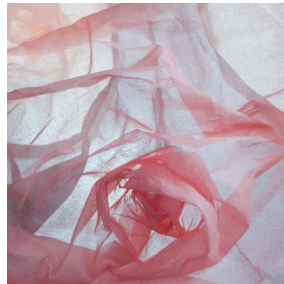
*'C'est mon temple de la nature être'*

*['tis my temple of nature be]*

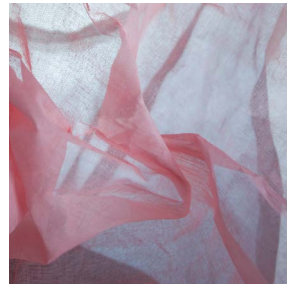
Fabric Sculpture [Photograph]

50cm x 50cm (19.5 in x 19.5 in)

# A(vi). Commissioned Work



*Parfum dure couleur aveugle et son [1].*



*Parfum dure couleur aveugle et son [2].*



*Parfum dure couleur aveugle et son [3].*

PERFUME ENDURES WANTON COLOUR AND SOUND

Suze Norris-Reeves  
Echoes of Baudelaire (once more), 2014, [3 Series]  
'parfum dure couleur aveugle et son'  
[Perfume endures wanton colour and sound]  
Fabric Sculpture [Photograph]  
50cm x 50cm (19.5 in x 19.5 in) & 50cm x 30cm (19.5 in x 11.6 in)

Figure.10. *Parfum dure couleur aveugle et son* [Perfume endures wanton colour and sound] [3 Series].



*Muse senteurs fraîches lubriques [1].*



*Muse senteurs fraîches lubriques [2].*

MUSE LUSTFUL FRESH SCENTS

Suze Norris-Reeves  
Echoes of Baudelaire (once more), 2014 [2 series]  
'Muse senteurs fraîches lubriques'  
[Muse lustful fresh scents]  
Fabric Sculpture [Photograph]  
65cm x 40cm (25.4 in x 15.5 in)

Figure.11. *Muse senteurs fraîches lubriques* [Muse lustful fresh scents] (2 series).



*Blush jeune aussi douce que la mienne.*

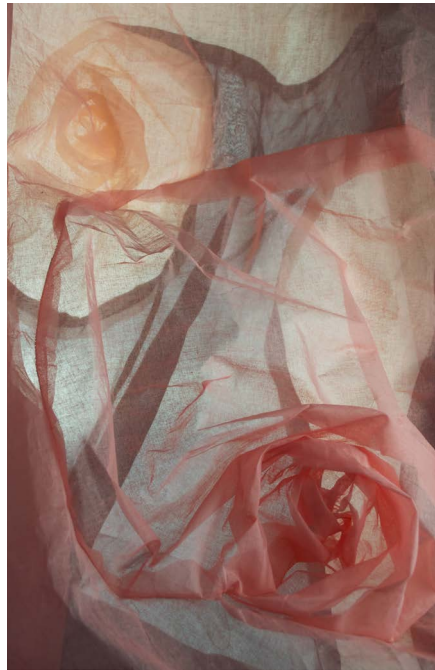
Suze Norris-Reeves  
Echoes of Baudelaire (once more), 2014  
'Blush jeune aussi douce que la mienne.'  
[youthful blush as sweet as mine]  
Fabric Sculpture [Photograph]  
190cm x 80cm (74 in x 31.2 in)

YOUTHFUL BLUSH AS SWEET AS MINE

Figure.12. *Blush jeune aussi douce que la mienne* [youthful blush as sweet as mine].



# A(vi). Commissioned Work



*Imaginer toujours est la nôtre de faire don.*

Suzie Norris-Reeves  
Echoes of Baudelaire (once more), 2014  
‘Imaginer toujours est la nôtre de faire don’  
[Imagine forever is ours to give]  
Fabric Sculpture [Photograph]  
65cm x 100cm (25.5 in x 39.1 in)

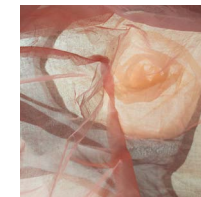
IMAGINE FOREVER IS OURS TO GIFT

© Suzie Norris-Reeves, 2014.

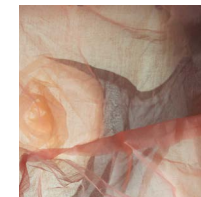
Figure.13. *Imaginer toujours est la nôtre de faire don* [Imagine forever is ours to give].



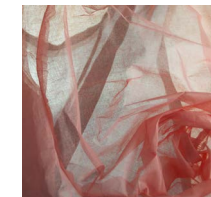
*Corrompu dans nos triomphes désir* [1].



*Corrompu dans nos triomphes désir* [2].



*Corrompu dans nos triomphes désir* [3].



*Corrompu dans nos triomphes désir* [4].

CORRUPT IN OUR TRIUMPHS DESIRE

© Suzie Norris-Reeves, 2014.

Suzie Norris-Reeves  
Echoes of Baudelaire (once more), 2014 [4 series]  
‘Corrompu dans nos triomphes désir’  
[Corrupt in our triumphs desire]  
Fabric Sculpture [Photograph]  
37.5cm x 37.5cm (14.5 in x 14.5 in)

Figure.14. *Corrompu dans nos triomphes désir* [Corrupt in our triumph's desire] (4 series).

# A(vi). Commissioned Work



*Connaissent ne voient corps et âme [1].*



*Connaissent ne voient corps et âme [2].*

Suzie Norris-Reeves  
 Echoes of Baudelaire (once more), 2014 [2 series]  
 'Connaissent ne voient corps et âme'  
 [Familiar do see body and soul]  
 Fabric Sculpture [Photograph]  
 65cm x 67.5cm (25.5 in x 26.3 in) & 65cm x 87.5cm (25.5 in x 34.2 in)

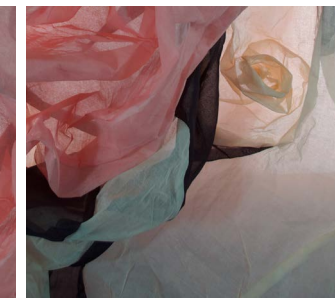
FAMILIAR DO SEE BODY AND SOUL

© Suzie Norris-Reeves, 2014.

Figure.16. *Connaissent ne voient corps et âme*, [Familiar do see body and soul] (2 series).



*Chaos aromatique chérir l'œil de l'esprit [1].*



*Chaos aromatique chérir l'œil de l'esprit [2].*



*Chaos aromatique chérir l'œil de l'esprit [3].*

Suzie Norris-Reeves  
 Echoes of Baudelaire (once more), 2014 [3 series]  
 'Chaos aromatique chérir l'œil de l'esprit'  
 [aromatic mayhem cherish mind's eye]  
 Fabric Sculpture [Photograph]  
 75cm x 67.5cm (29.3 in x 26.3 in) & 42.5cm x 67.5cm (29.3 in x 26.3 in)

AROMATIC MAYHEM CHERISH MIND'S EYE

© Suzie Norris-Reeves, 2014.

Figure.15. *Chaos aromatique chérir l'œil de l'esprit*, [aromatic mayhem cherish mind's eye] [3 series].



# B. Sketchbook Entry

15

NARRATIVE I

This Voice ...

Sketchbook I

A Fashion Narrative

Suzie Norris-Reeves



Click to View

Figure 17. Sketchbook Entry 1.



# B. Sketchbook Entry

2.



Figure 18. Sketchbook Entry 2.



# B. Sketchbook Entry

3.



Figure 19. Sketchbook Entry 3.

This Voice ...

Sketchbook 3

A Fashion Narrative

Suzie Norris-Reeves



Click to view



4.

Suzie Norris-Reeves



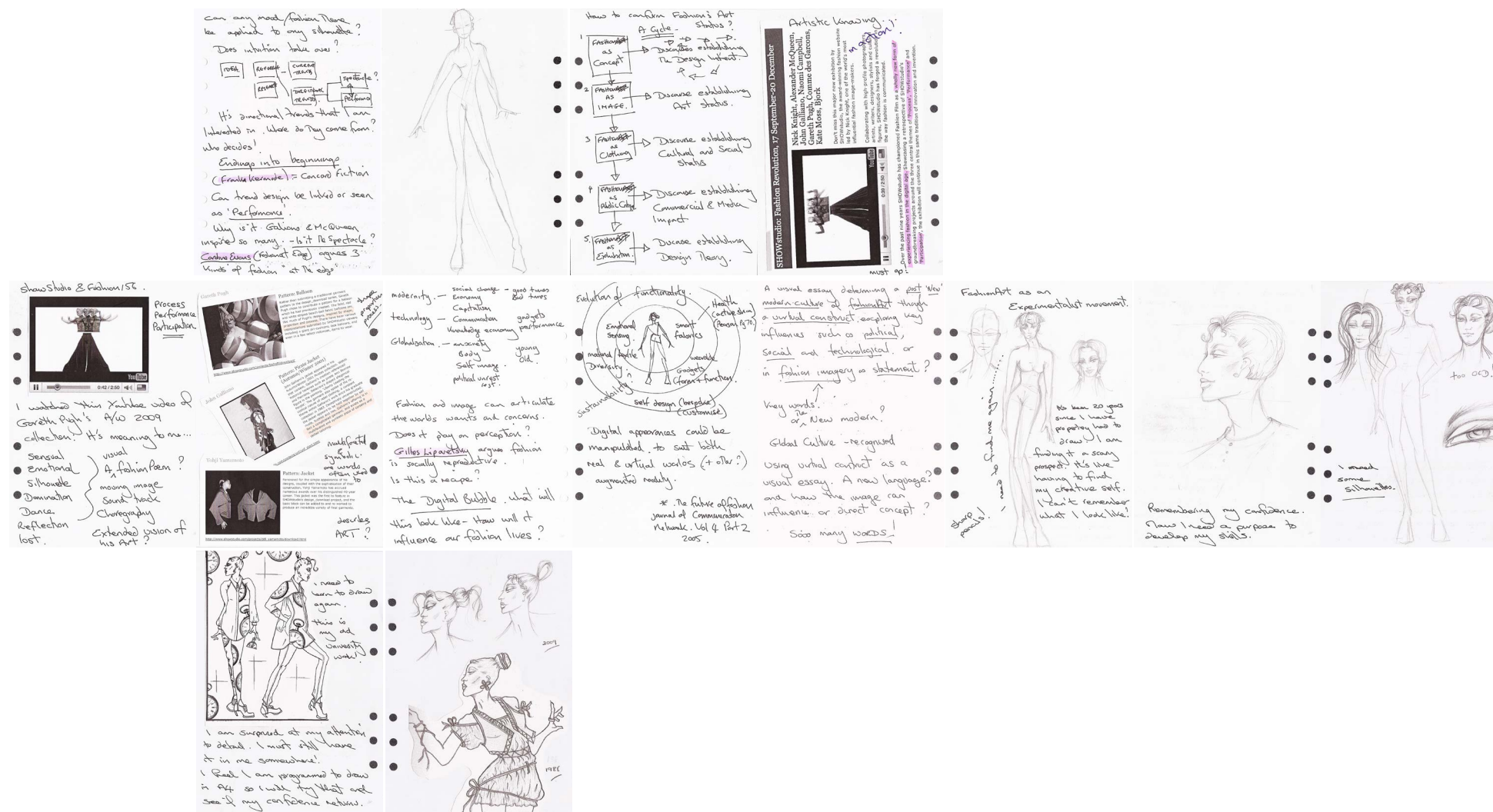
# B. Sketchbook Entry

5.

Sketchbook 5

A Fashion Narrative

Suzie Norris-Reeves



Click to View

Figure.21. Sketchbook Entry 5.

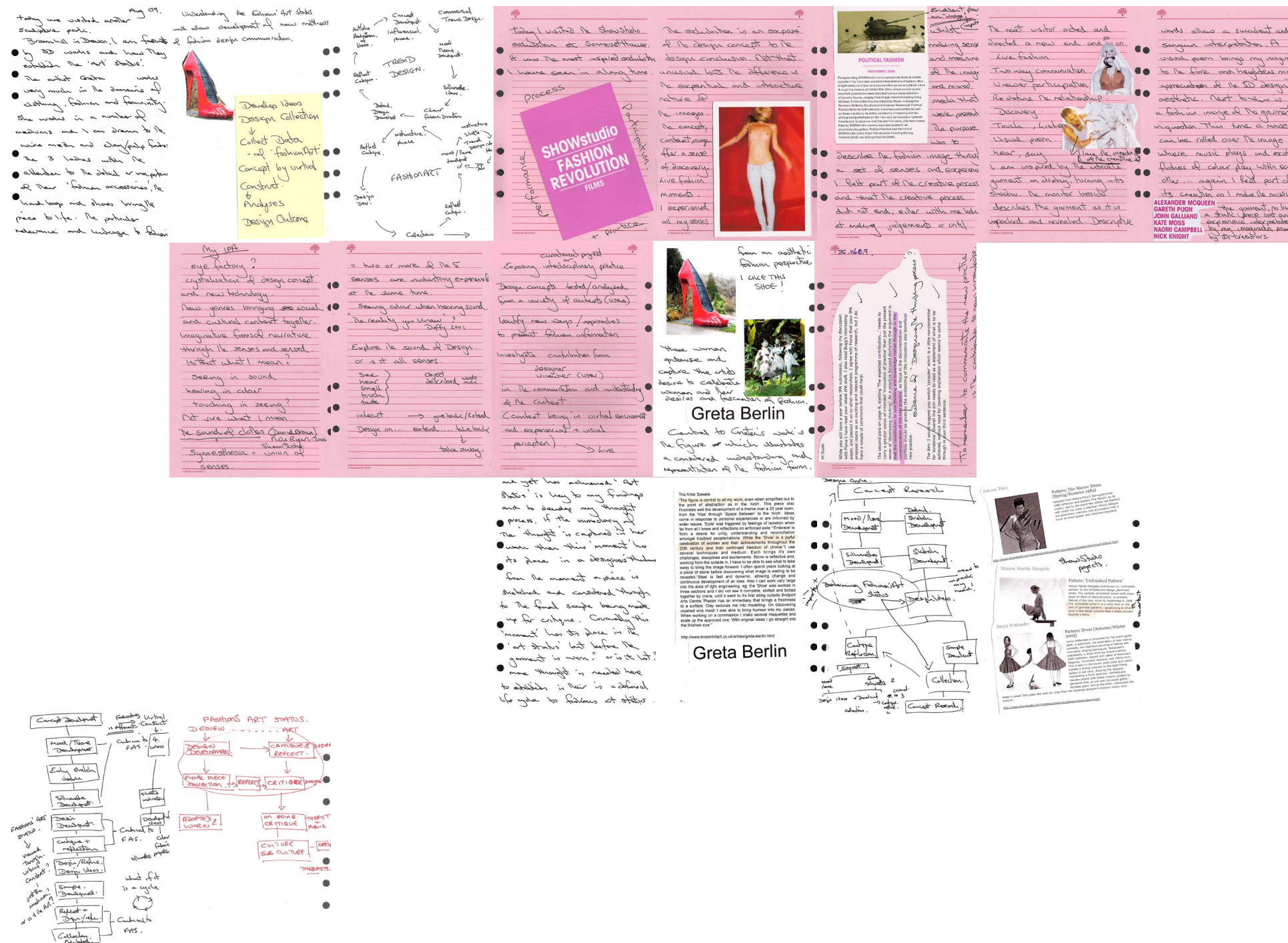


6.

Sketchbook 6

### A Fashion Narrative

Suzie Norris-Reeves



Click to View

Figure.22. Sketchbook Entry 6.







8.

Suzie Norris-Reeves





9.

Sketchbook 9

### A Fashion Narrative

Suzie Norris-Reeves



Click to View

Figure.25. Sketchbook Entry 9.



Suzie Norris-Reeves



Click to View

10.

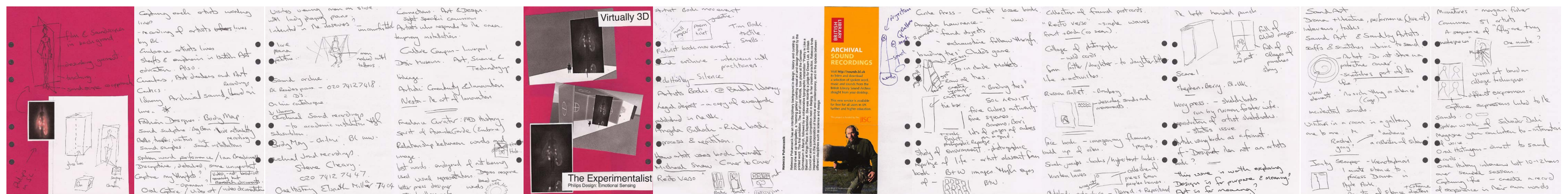


Figure.26. Sketchbook Entry 10.



Sketchbook 11

### A Fashion Narrative

Suzie Norris-Reeves



Click to View

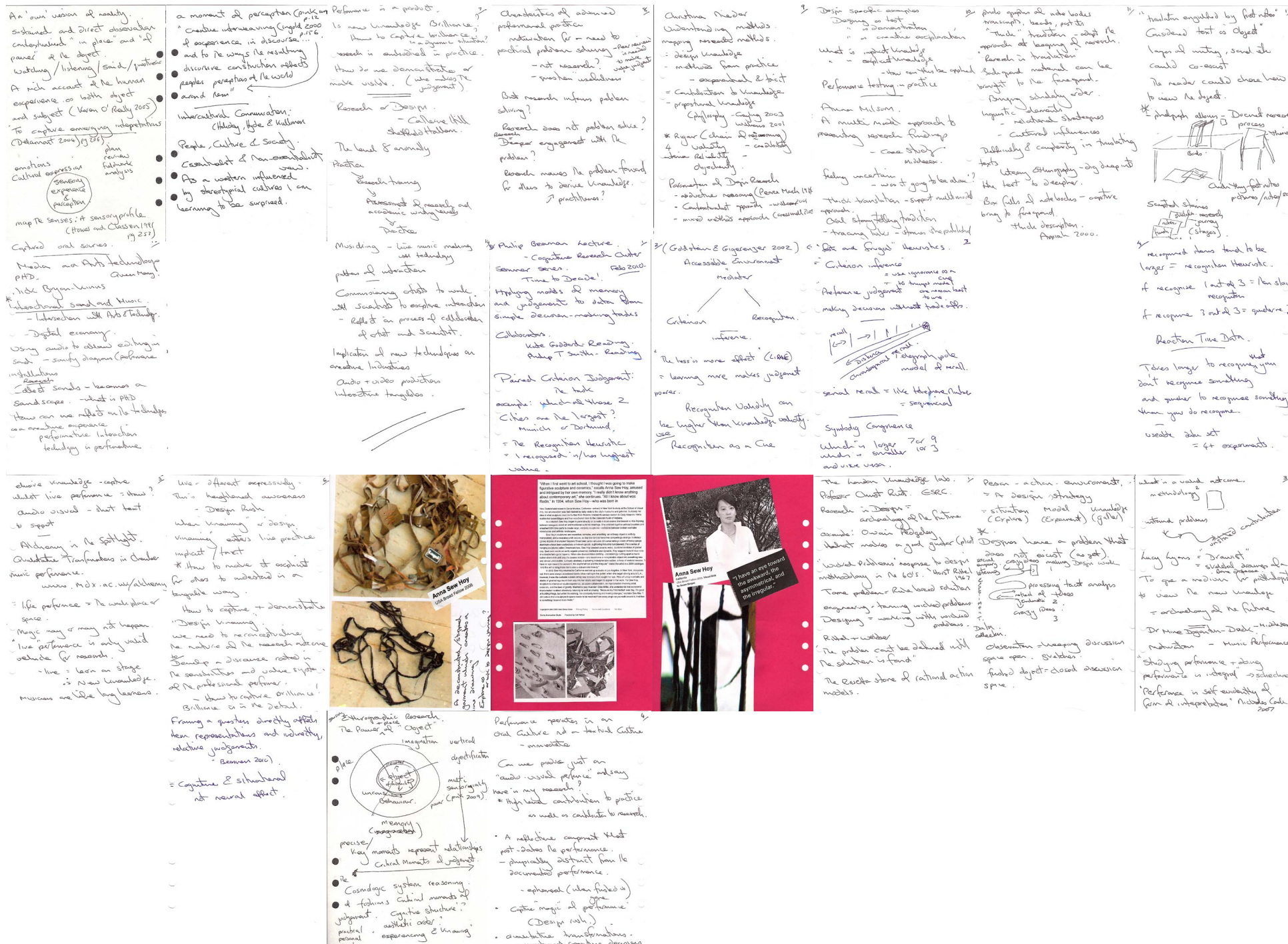


Figure.27. Sketchbook Entry 11.

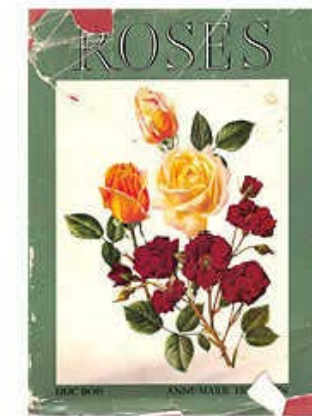
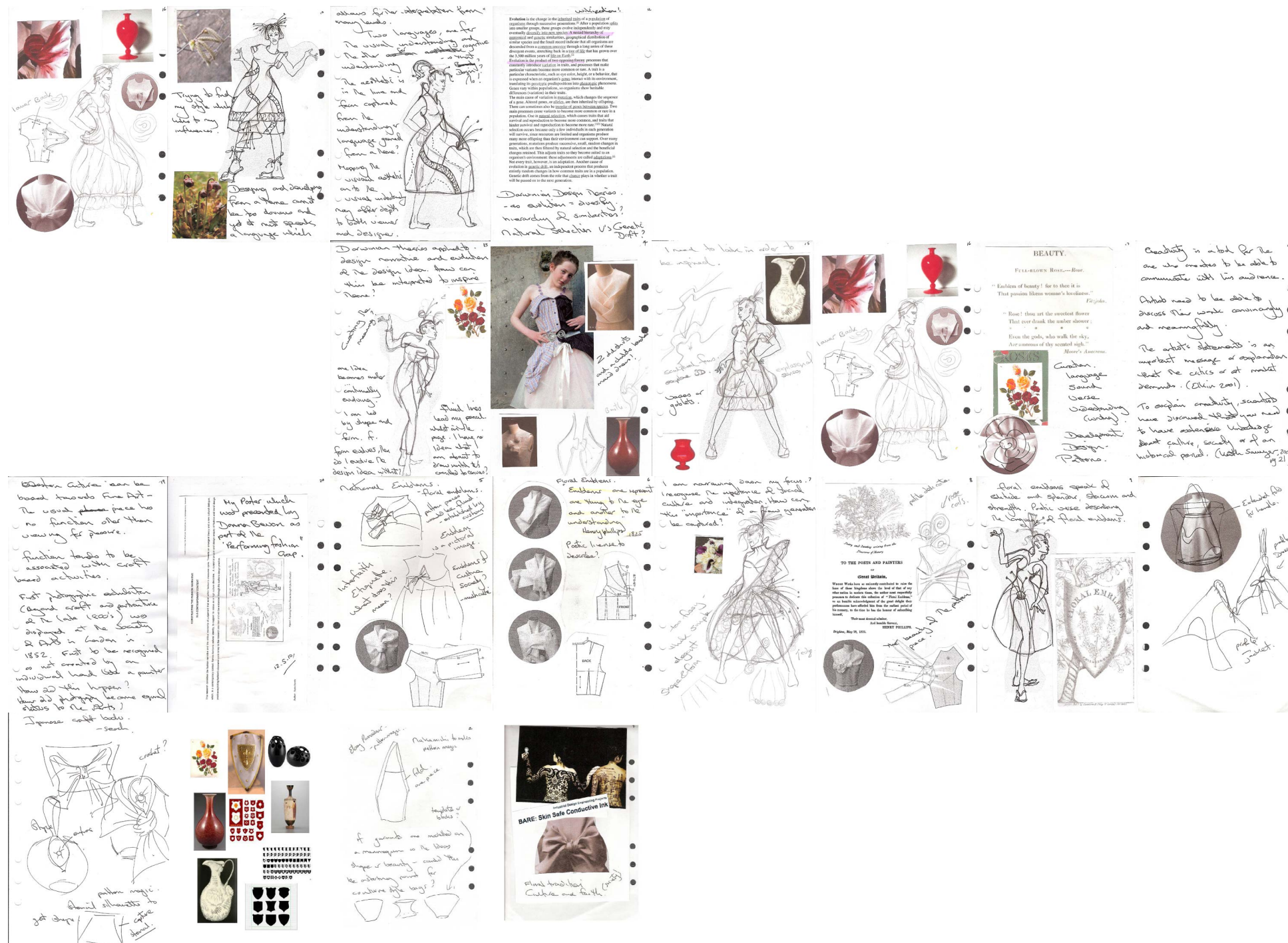


## 12.

Sketchbook 12

### A Fashion Narrative

Suzie Norris-Reeves



Click to View

Figure.28. Sketchbook Entry 12.



## 13.

### A Fashion Narrative

Click to View

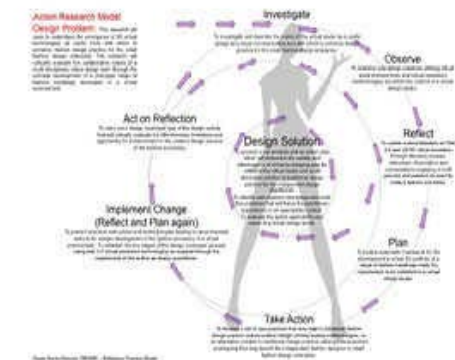


Figure.29. Sketchbook Entry 13.

14.

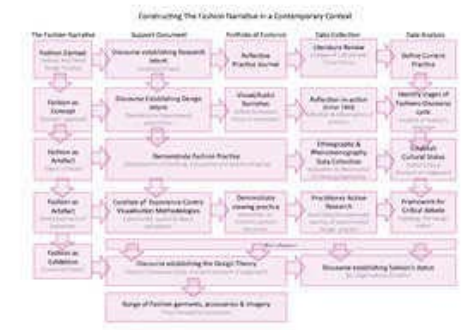
Suzie Norris-Reeves





15.

Suzie Norris-Reeves





## 16.

Sketchbook 16

### A Fashion Narrative

Suzie Norris-Reeves



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Figure.32. Sketchbook Entry 16.



# B. Sketchbook Entry

17.

Sketchbook 17

A Fashion Narrative

Suzie Norris-Reeves



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Figure.33. Sketchbook Entry 17.

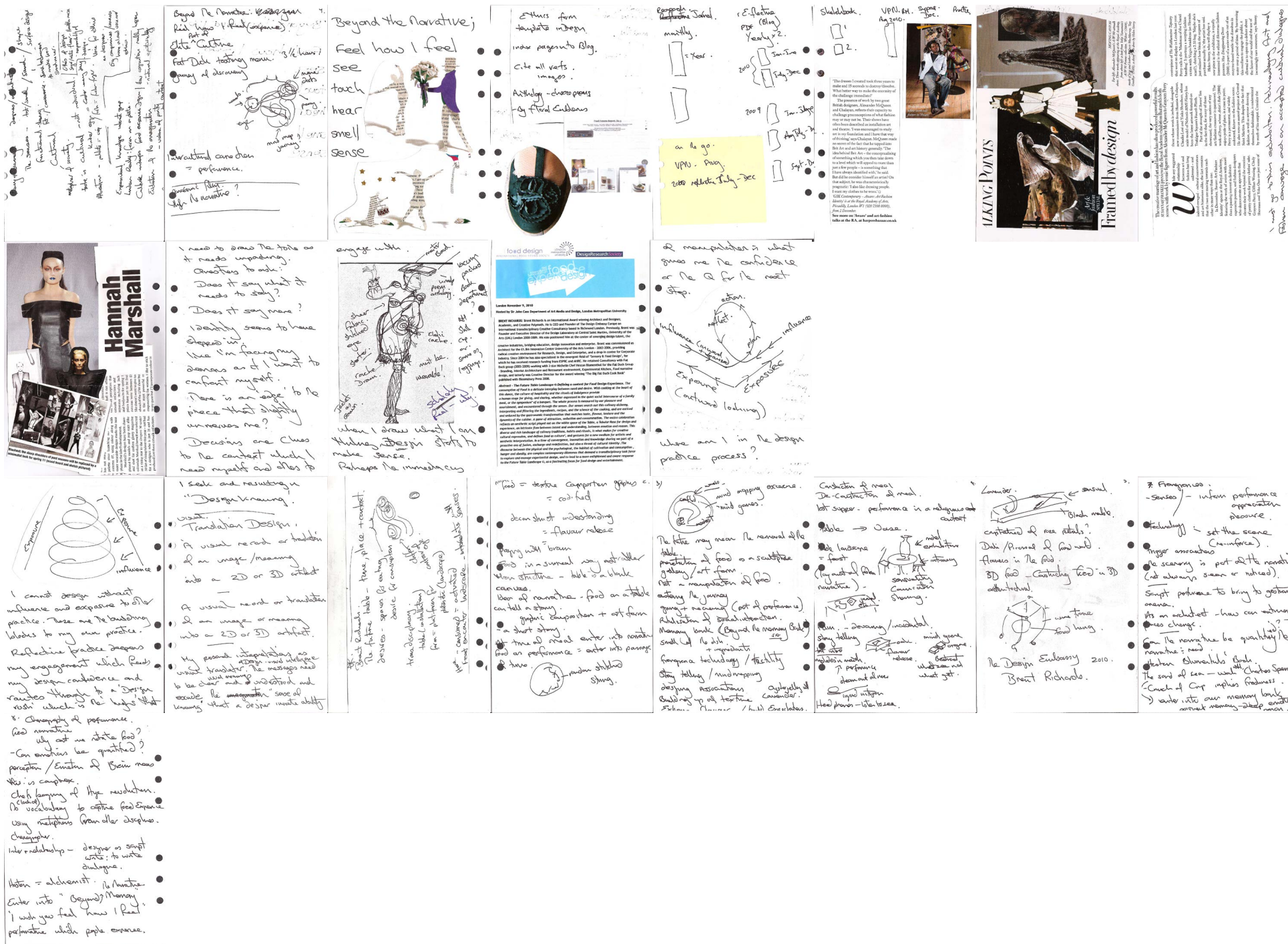


18.

Sketchbook 18

### A Fashion Narrative

Suzie Norris-Reeves



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Figure.34. Sketchbook Entry 18.



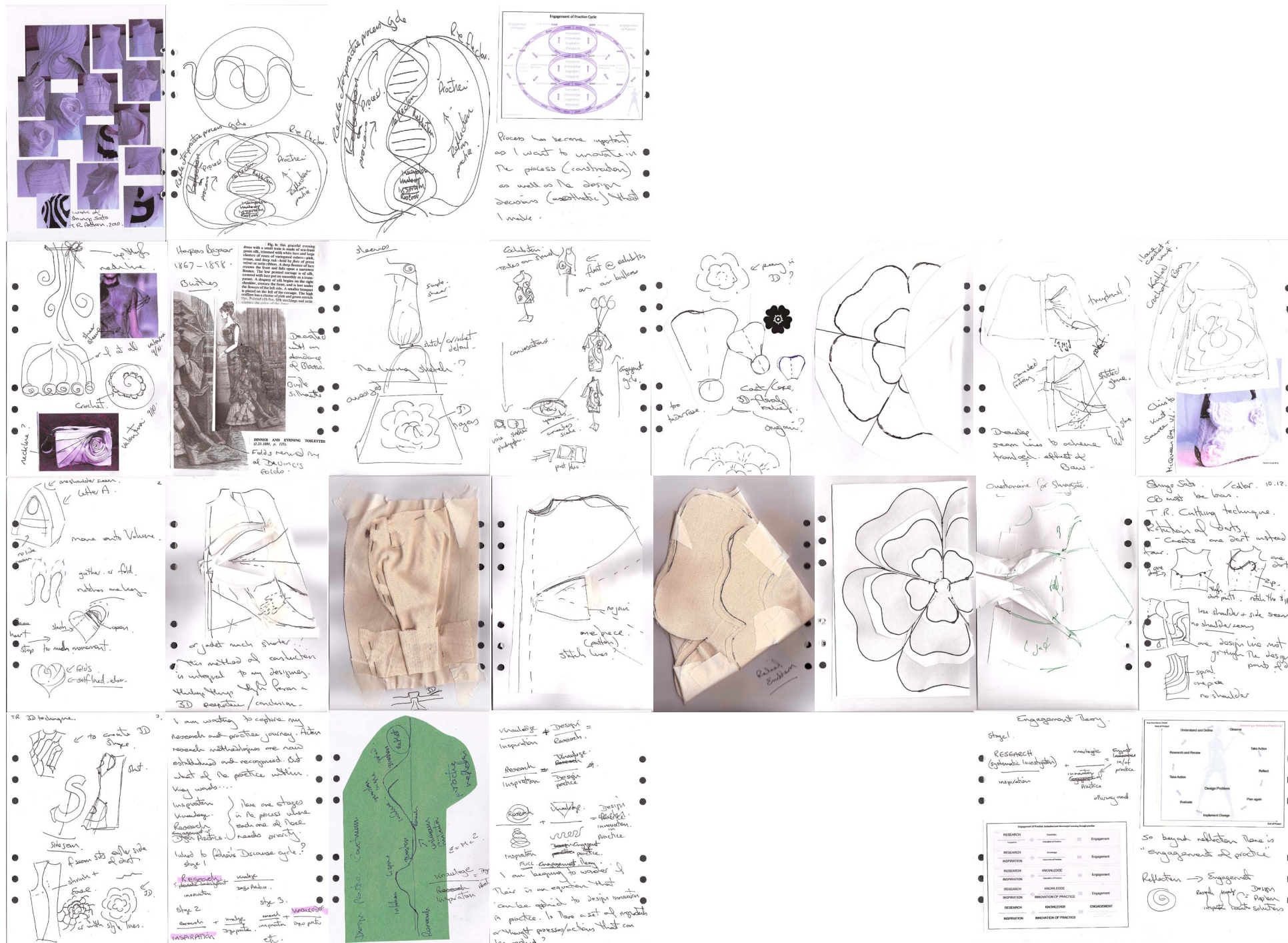
# B. Sketchbook Entry

19.

Sketchbook 19

A Fashion Narrative

Suzie Norris-Reeves



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Figure.35. Sketchbook Entry 19.



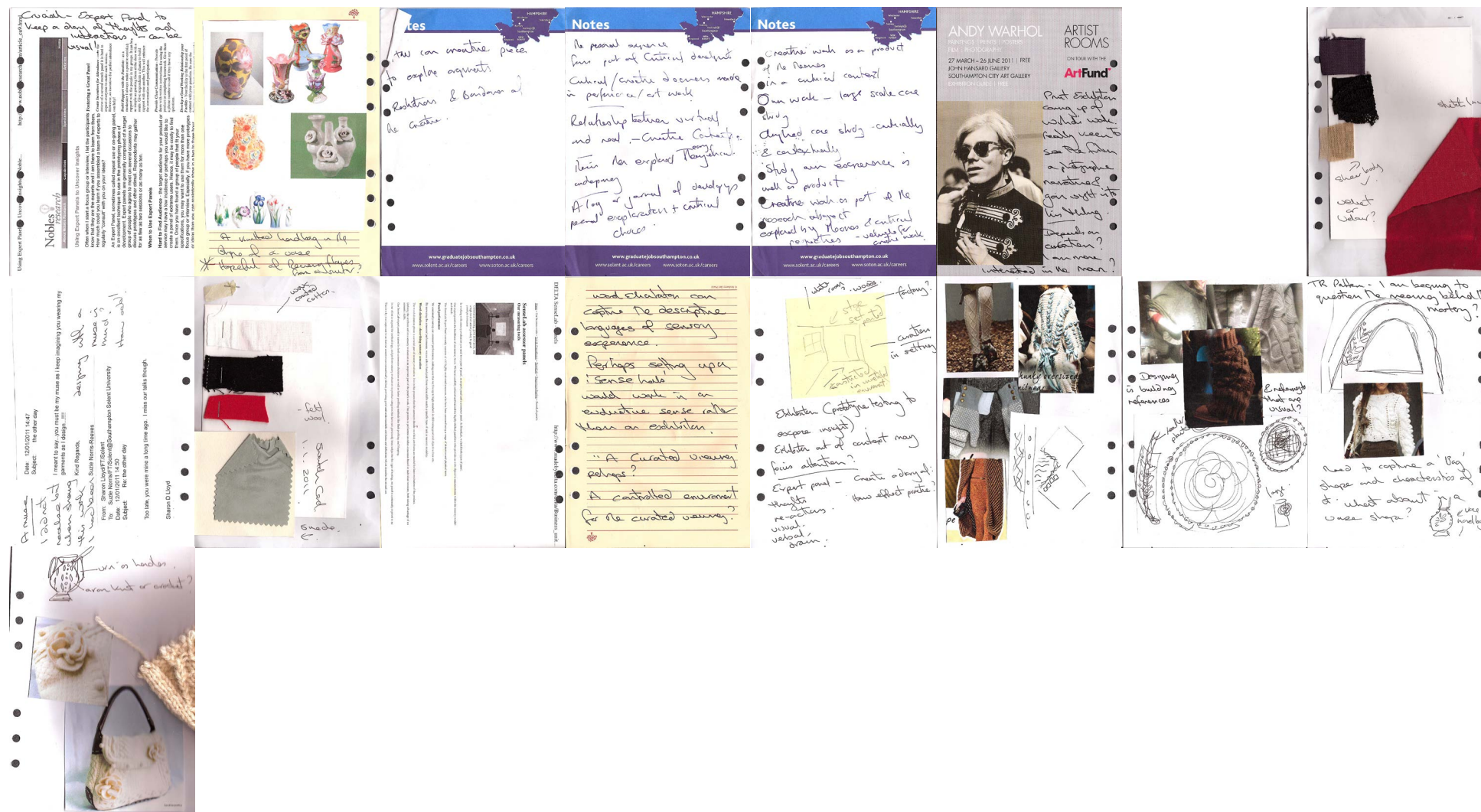
# B. Sketchbook Entry

20.

Sketchbook 20

A Fashion Narrative

Suzie Norris-Reeves



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Figure.36. Sketchbook Entry 20.



21.

Sketchbook 21

### A Fashion Narrative

Suzie Norris-Reeves



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Figure.37. Sketchbook Entry 21.



22 .

Sketchbook 22

### A Fashion Narrative

Suzie Norris-Reeves



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Figure.38. Sketchbook Entry 22.



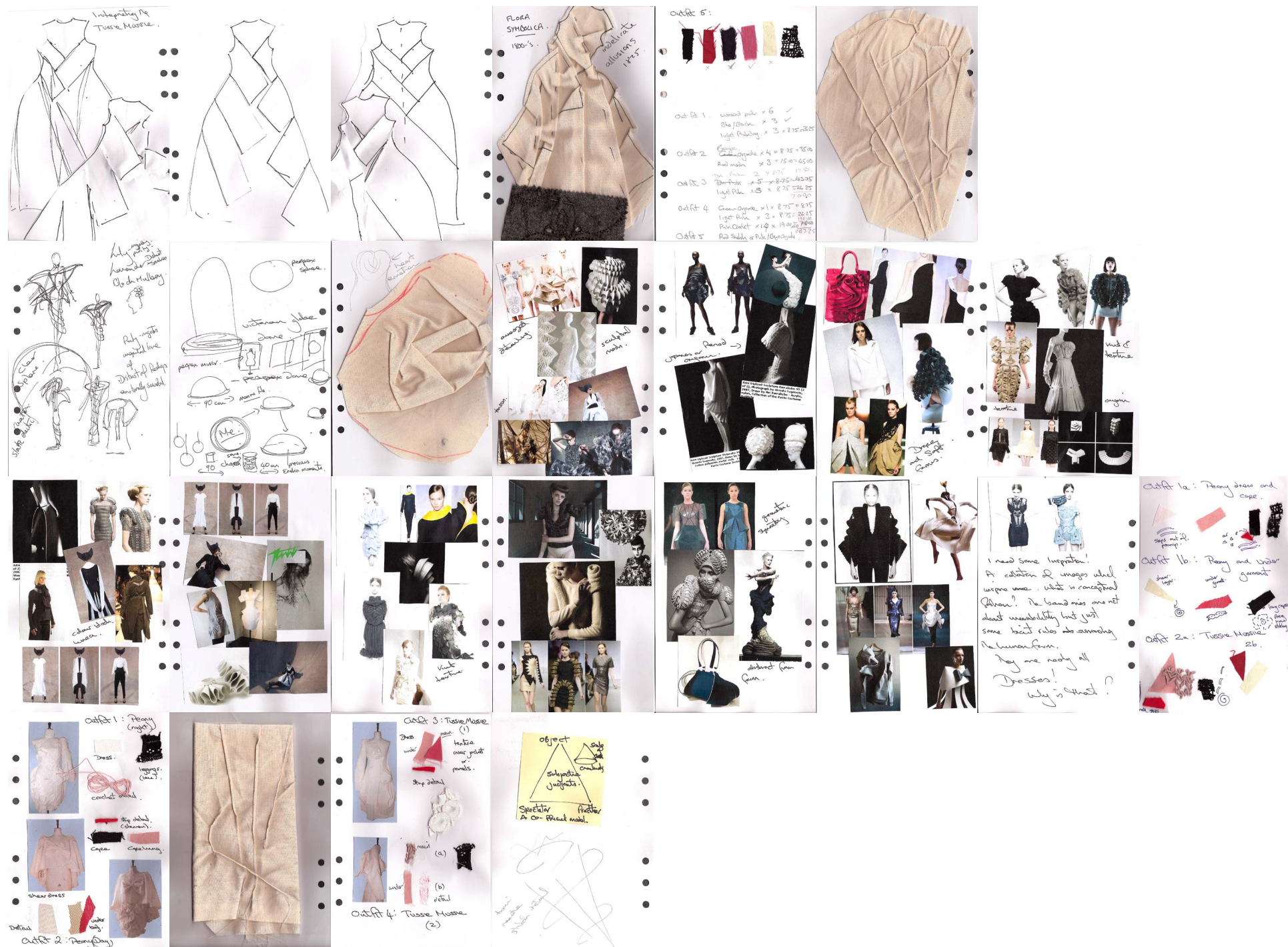
# B. Sketchbook Entry

23 .

Sketchbook 23

A Fashion Narrative

Suzie Norris-Reeves



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Figure.39. Sketchbook Entry 23.



24 .

Suzie Norris-Reeves



CONSTRUCTING A NARRATIVE OF FASHION PRACTICE AS INQUIRY



# C. Conversational Analysis

## RESPONDENT DATA .

Conversations about a way of seeing fashion practice were conducted with five spectator respondents (spectator-function role) over a period of six weeks. Each respondent was invited to actively and critically engage with and respond to a portfolio of practice comprising an introduction, three narratives and an e-Exhibition.

The spectator respondent was invited to engage with and respond to a portfolio of practice by:

- Selecting a medium of his or her choice and actively responding through practice (practice response)
- Completing a questionnaire (online survey)
- Recording a personal audio response (intimate diary setting)
- Taking part in a recorded interview (a conversation)

The spectator respondent data comprised:

- Spectator (as respondent) practice response
- Transcripts and data summary of questionnaire
- Transcripts from personal audio recording
- Transcripts from recorded conversations

The spectator (as respondent) comprised:

- Respondent 1. A Fine Artist and Fashion Stylist
- Respondent 2. A Fashion Photographer
- Respondent 3. A Textile Artist and Blogger
- Respondent 4. A Graphic Designer and Visual Communicator
- Respondent 5. A Fashion Practitioner

## PERSONAL AUDIO RECORDING AND A CONVERSATION .

Respondents were asked to submit between three and five bite-size narratives (intimate diary setting) and invited to take part in an unstructured and open conversation (Davies, 1985, p.97).

# C. Conversational Analysis

Through conversational analyses it was found that the spectator respondents used a range of response types to discern of their perceptions and experiences when engaging with a narrative space of practice inquiry. Transcripts were evaluated and six key themes emerged and are highlighted under the following headings, and colour-coded using the key to the right.

Respondents made reference to or readily engaged with the dialogic in a narrative space of practice inquiry:

Reflection (This Voice)

Knowing (Sense Perception)

Provocation (Practice Response)

Analogy (Visual Representations)

Vulnerability (Emotional Response)

Seeing (Curated Intervention)

## REFLECTION (THIS VOICE)

Some respondents found an affinity with the voice of the practitioner (this voice) suggesting an empathy with the narrative of practice. Comments such as “...you're using things that I thought provoked me to think” and “...this is where it is still Alive” that suggested the dialogic methodology provoked a reflective response. References used such as ‘in my head’, ‘my practitioner head’ or ‘my artist persona’ appeared as cognisant of the existence of ‘other’ and that this ‘other’ existed more freely in a narrative space. Respondents alluded to the “next level” or the “...the next dimension” and “another dimension” and how the practice was “reinforced” by the “written word”. One respondent suggested that as practitioners a line of thought could be observed and edited, but also questioned the honesty that could be achieved. It might be that further understanding of the reflective practice process and a deeper reflection engaged with by the (fashion) practice community might result in externalising more freely what is known, meant and understood as a truth to what is? One respondent commented on their difficulty in explaining what they were thinking and another commented on whether their response was “honest enough”. Respondents reflected unwittingly on the dialogic methodology that was used; “...I look at the way things are written rather than what I am actually reading” and “...It inspired me to um change the way I work and develop”. Respondents acknowledged that they had not seen or considered practice in this way before and related to the portfolio of practice on a number of levels (Narrative 3, p.41-42).

- Respondents reflected on their engagement with the narrative of practice.

## KNOWING (SENSE PERCEPTION)

Respondents described their moments of knowing as “just doing things”, “breakthroughs”, “...the moment of making work” or how ‘it’ “instinctively kind of felt right”. Empathic knowing such as “...I have done that aswell” suggested a common understanding or recognition in describing their moments of knowing with one respondent claiming that ‘it’ “...does not have to be right. It Just IS”. Moments of knowing were supported by personal references or experiences such as “it’s quite melancholy” or “...it felt very personal at that moment”, or that it was “...part of the pleasure” and recognised the spectator role to be “...a journey that someone other than me had gone through”. These comments suggested that knowing, or sense perception, is a very personal and emotional experience. A sort of (re) positioning also took place, with respondents making reference to the other of themselves; “... I tend to remove myself” or to just “go looking”, or “...it was not me really responding”, or that “...you see something in your head”. These comments suggested a simultaneous separateness; an experience of moving outside of themselves was perceived (narrative 3, p.43-45).

Key

Reflection (This Voice)

Knowing (Sense Perception)

Provocation (Practice Response)

Analogy (Visual Representations)

Vulnerability (Emotional Response)

Seeing (Curated Intervention)



# C. Conversational Analysis

- Respondents demonstrated an empathic knowing when engaging with the narrative of practice.

## PROVOCATION (PRACTICE RESPONSE)

Respondents appeared to respond to the portfolio of practice in two ways. Respondents determined the practice portfolio as an entity that extended beyond the practitioner referring to 'it' on several occasions. "...the relationship I have had with it" or "...It's saying no" for example. Secondly, the mental act of placing the practice in another space was evident: a narrative space that positioned the portfolio of practice as an entity to be critically gazed upon. Respondents questioned the practitioner 'entity', appearing to want to please the wants of the practitioner even though the practitioner was not present at the time of the discussion: "...How am I going to please you ... what do you want?"

Respondents also moved from talking about 'it' to a more reasoning of practice (from a first person perspective); a sort of moving in and out, back and forth or toing and froing between 'it' and 'I' for example. Reflecting empathically on their own anxieties when responding to the practice portfolio, such as: "...I think I am trapped ...I can see that you are trying to break free" and "...I can't do this. I can't respond". Respondents implied that the practice was speaking to them and telling them what to do. This suggested the respondent, as spectator, was more open to being guided in determining how they should respond. The narrative of practice appeared to be in command of, or in guiding, their reasoning. Respondents were provoked into how they responded to the portfolio of practice drawing on multiple visual reference points, switching between the sensual, making references to pornography, eroticism, skin and the self, to a more physical response of drawing, layering and working on their own bodies. These physical and analogous interpretations appeared simultaneously empathic and reflective.

Further research could be explored as to how the more experienced research practitioner responded versus the less experienced or early career researcher. There appeared to be a pattern of responding to the practice as an entity that extended and moved beyond the practitioner to be critically gazed upon. References to 'it' are common with the practice commanding a critical response aside the author of the practice (Narrative 3, p.36-37).

- Respondent elicited a practice response provoked of the narrative of practice.

## ANALOGY (VISUAL REPRESENTATIONS)

Respondents drew on anatomical and surgical references with analogy and abstract visualisation such as skin, bruises and bone structure, landscape, crevices and barbed wire etc. The evolution of a chrysalis emerging as a butterfly was also used. The analogy or visual representations appeared to be a way of making sense of, describing or a way of seeing for the practitioner respondent as spectator to communicate what they wished to say (Narrative 3, p.35).

- Respondents made reference to alternative representations or visual metaphor when engaging with the narrative of practice.

# C. Conversational Analysis

## VULNERABILITY (EMOTIONAL RESPONSE)

Insecurities appeared magnified, with words such as 'vulnerable' being used several times, with further references made to feeling insecure, exposed, nervous, inadequate. Respondents also referred to uncertainty and self-doubt and alluded to exposing themselves and "finding that a difficult experience". Respondents spoke of a "...a desperation to kind of conquer " or that they "...didn't know if it was good enough? " and declared not to want to "... let the sort of doubt overwhelm". The spectator respondents also talked of insecurities and confidence issues and having to "find" themselves.

The research findings suggested that when invited to critically engage and respond to a portfolio of practice respondents were emotionally responsive, with references to feeling "exposed", "a fraud", "under pressure" and somewhat "overwhelmed". Conquering these vulnerabilities and insecurities might go some way to opening out discussions more widely? It was clear practitioners have much to say and that the feeling of vulnerability was as much a part of the practice process as the doing of practice itself. Furthering our understanding of such vulnerabilities and insecurities and the effect this might be having on constructing and contributing to a knowledge of the discipline to be collectively understood may further the inquiry of the discipline (Narrative 3, p.38-39).

- Respondent drew on emotional reasoning when engaging with the narrative of practice.

## A WAY OF SEEING (CURATED INTERVENTION)

Respondents commented on the "very considered" yet sometimes "chaotic" portfolio of practice. Respondents felt a sense of desperation in pursuing ideas, with the knowledge being presented as "almost out of control". Respondents acknowledged the "...many fragments" and "parallel elements" and how creative practice could be "quite overwhelming" at times. Respondents welcomed the opportunity to "... keep going back" and how "...impossible" the portfolio of practice was to "kind of read in a chronological order". Respondents alluded to how much "we don't know" and recognised that "the process ...is important not the end point": "...the graphs, the doodles, the illustrations and ...the comments" constructed a narrative of practice with respondents referring to a "...telling" of a "story". Respondents alluded to the curated intervention of a narrative of practice as a "stronger voice" and claimed to have "...felt sort of connected" to the portfolio of practice (Narrative 3, p.46-47).



# D(i). Respondent I

## PERSONAL AUDIO RECORDING .

I think what's quite interesting that I see a lot of in this work is this idea of **thinking through drawing**. Um and I think that that's something that I tried to use within my response. The presentation of this work is really interesting because it has **so many different elements** to it that as somebody um looking at it, it's quite difficult to know what to look at and which piece to read next. I feel like there are so many different directions I could move in and I can't. I am a little bit overwhelmed by it. So I am just kind of picking thru and alighting on different things. But I don't feel like I am doing it justice really in the way that I am reading it because I am not able to take it all in enough depth maybe at the moment.

Um I think the ideas of the thought structure are really interesting. **The diagrams are quite beautiful in themselves** and I'd like to kind of see them together. Um there is a kind of overriding feeling of um just a deluge of information here. **It's quite chaotic but at the same time very considered**. I think what I really love about looking at this work ...It's what's communicated really strongly is this **sense of um desperation to um to keep pursuing these ideas and to develop the knowledge that is almost out of control**. Um and I think that's really interesting when we are thinking about um the processes and innovation and these **moments of um knowing or the kind of break throughs** because I think it is almost kind of **charting this journey** which in some ways is very considered and in other ways **It's just like somebody kind of drowning in an ocean** of there being **so much out there to know**. And **a desperation to kind of conquer** that in some way and then the realisation that can only ever be conquered to a certain extent through going through these processes.

It is interesting for me um the exploration of what the differences are between designer and practitioner because **I can compare** that with the way that I look at **the role of the artist and role of the stylist**, both in terms of sort of **the process and the priorities and authorship**.

I don't understand the disappointment of the fashion show. Um I think **it's really difficult as a practitioner to not be disappointed with the end point**. Because **practice is so much about the act of practice and the journey** and **it is really hard to see that end point** and to feel that it really is worthwhile. I think It's interesting when you **talk about the um guilt** that you experienced because you'd spent such a long time **searching for information** and **looking without even knowing what you are looking for**. **I have done that as well** in the past and I some times think that **we need to allow ourselves that time** because perhaps it's when **the unconscious takes over** a little bit if we can allow ourselves to do that without making too many conscious decisions and it's often when um we do **moments of real clarity thru that process** of **just allowing ourselves the luxury of .....enjoying seeing**.

## CONVERSATION .

Q: This interview is with Respondent I. Thanks for doing this. First of all I have some questions about your self. Just tell me about yourself and what your background is?

A: OK, um My BA and MA are in fine art. Um so I have been working as a practising artist since I graduated from my BA, which was eleven years ago. And um after that um I started working as a fashion stylist and then subsequently um my practice has become, in some areas, um a crossover between the role of the artist and the role of the fashion stylist and about investigating um those two things as a practitioner and how they differ um and the act of styling an image and constructing an image and how that um has through its process parallels with the idea of constructing an image as an artist. Um and I think it was quite a natural development for my practice not only because I had worked on commercial projects as a fashion stylist but because my art practice has always been um in dealing with the gaze and the construction of identity and notions of the other and how we see ourselves within society.

Q: Thank you. Do you consider yourself an expert practitioner?

A: Um I suppose I would consider that I am getting there. um I think ...certainly in the field of looking at fashion styling as practice perhaps.?

Q: Do you see yourself as a fashion stylist...or a fine artist?

A: um I am always a fine artist first. Um part of the reason why um I did my last project 'Embodied Memories' because it was about exploring those two roles in a practical sense and actually trying to undertake a process whereby I was really kind of questioning. When I am doing what I am doing ...am I doing this is an artist or I am doing this is a fashion stylist. When I am in **the moment of making work** and making decisions about work, um what I found through

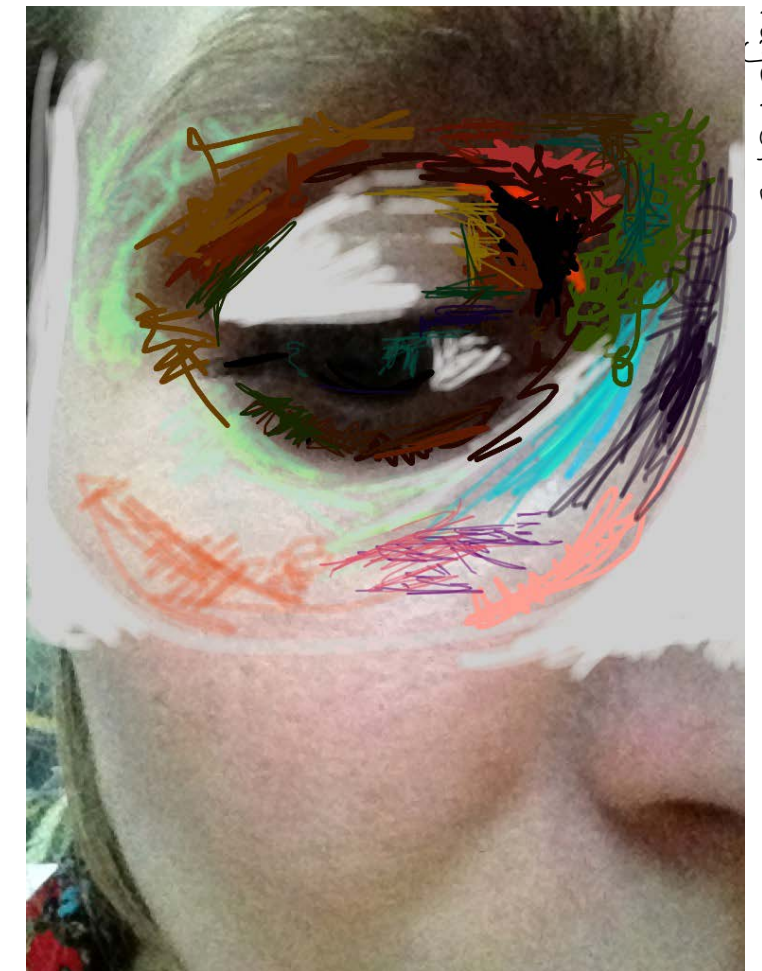


Figure.4I. Respondent I, Practice Response; Digital Drawing.

# D(i). Respondent I

the research is that I would always revert to the position of artist rather than stylist. So It is almost like a primary position for me because I suppose **I see the artist as the ultimate author** with nobody else to answer to.

Q: Ok. Who do you think the stylist is answerable to?

A: Well um I was doing the work outside kind of commercial parameters. So I wasn't answerable to anybody in terms of a brief or anything or client but um I suppose for an artist the concept is always the primary concern or certainly it is for me as an artist.

Q: OK so do you think that's merging into your styling?

A: Yeah

Q: Because partly this research argues that um there are many um functions to practice, what ever it is, and being an author of it is just one of those ...and being a spectator is another. All those are just functions of the practice as an artefact, if you like, and I am just wondering whether the boundaries are merging between you know fine art, fashion, styling whatever it is? If you take the commercial side out of it that kind of the boundaries are not that clear anymore. It might be because we are being more visually led these days? ...kind of the cultural visual thing is from lots of different media and disciplines.

A: I think so certainly and I think that technology has a part to play in that merging as well?

Q: Do you wish to be acknowledged in this research? Are you happy to be acknowledged in this research?

A: Yeah.

Q: You were asked to respond to the practice portfolio. Can you just talk us through um your response and why you responded like you did? And anything else you would like to tell us really.

A: Um I think when I was looking at the garments um what really struck me was **the relationship um to the skin and feminine identity** um and I thought the seams and the structure of garments, and **the relationship between the seam and the way that it sat on the skin** was particularly beautiful. And I think another thing that I was responding to in the work was **the vulnerability** and then also part of that vulnerability was you know ...the idea of um **psychological vulnerability** and how we show that and express that. In particular the detail of **the broken spine** was something that I particularly liked. um So **I wanted to work on the skin**. Um because I felt the um dresses had a really **close relationship with the skin and female form**. And **I wanted to work on the face** because the dresses were for the body. And um also, initially I did some drawings. I did the drawings, the evening after you just quickly flicked through the work with me. It was a kind of quick response.

Q: Could we have those as part of this research? Why did you do that out of interest? ...you decided to draw?

A: Yeah. So what I did? I um took some **photographs of my own face on the Ipad**. And I was using a tool on the Ipad **to draw over my own face**. um I suppose in a kind of very direct way that was **a relationship between the fabric of the dresses and the seams within the dresses**. And then **I decided that I would like to physically draw on my own face**. So I got some of the pencils and things and then I also had a pallet of aqua colour. I had not intended to, but **what was quite interesting in the moment** was that I started off using pencils and physically drawing. And then I just started using a brush and then I just started using my fingers. So you know it was sort of what **instinctively kind of felt right at the time** when **I was sort of responding to my own face**.

Q: Do you want to play it while you are talking, as you might be able to talk us through the odd bits?

A: OK Um so I thought it was quite important to just start off with um my face as it is. And **I wanted to show the process** of kind of preparing for this almost in the way you would perhaps in the morning as you put your make-up on um.

Q: It's funny as I didn't see it like that. I didn't relate it to that kind of mundane moment. It felt very determined?

A: I think um I don't know, maybe I don't see that as a mundane um process. For me it's um it's one of the rare times that we get to just perhaps quietly reflect or consider ourselves. Not that that's the way I normally put my make-up on in the mornings?

This Voice ...



Figure.42. Respondent I, Practice Response; Digital Drawing.



# D(i). Respondent I

This Voice ...



Figure.43. Respondent I, Practice Response; Film/Make Up Design.

Q: When you started drawing the lines, what was going through your head? What were you thinking about? What were you trying to...because to me, it made me feel very sad? And I could not work out why? Probably one day I am going to sit there and think about it? Were you drawing something inside you. I mean I know it's instinctive. Why did you put that line there sort of thing? What was....

A: um I wanted to work with what was there? And I wanted to work with the colours and tones that were already with in the face... abut then I suppose at the same time it was kind of about...sort of ...I don't know just using the line ...it's quite an aggressive line isn't it? but ...I find it quite difficult to talk about actually

Q: Was it very personal. I know you are in your own your space. I almost see the you are seeing something, you are seeing yourself, your reflecting on yourself some how. I was trying to work out what it was.

A: Yeah, yeah, yeah

Q: Because it wasn't just about creating a canvas.

A: No

Q: There was almost emotions, you are capturing through colour and line. And I suppose I wondering what the emotions were and what you were trying to say

A: I don't think um I had sort of particular emotions in mind. But I think going back to um to one of the things I was speaking about when you were out of the room. Was this idea of the sub conscious as practitioners and how we use that, and how sometimes allowing myself to just do things or look at things without consciously thinking to much ...um s quite useful because its through that process that I learn something

Q: And what do you see now when you look back it this? What does it mean to you now? What do you see? Do you see you still doing this or has it abstracted itself from.....?

A: Yeah, yeah um...

Q: I suppose it goes back to my comment earlier, about the author and that there are many functions to something, you know an outcome of something so, obviously we are now looking at this creating a new beginning almost to what it is, what we think it means. And I know with my practice now the ownership of it is gone, it's um something else I suppose. I just wondered whether you have transitioned or because it's on your face and it's still part of you.. Or is it a painting that just happens be on your face but it's an image or a painting.

A: No I think um it's was really important it was on my face. It's about... I am illustrating something. I think I am thinking through drawing and I am thinking about the ideas of kind of vulnerability and loss and how we communicate that through the way that we present ourselves and our expressions.

Q: And I think that is what I have got ...that sense of loss and may be that's the sadness

A: Yeah, Yeah there is a melancholy and I think that was something that I picked up on in your practice as well and it's something that is quite often apparent with in my own practice and so perhaps that's why I tuned into it.

Q: And then when you started to introduce colour. What was going through ...because obviously the lines are almost drawing out that kind of sadness I suppose and that's the bits I can see. And then when you start to add color. ...Are you trying to say something else? I mean in a way I don't think that achieved it, it just made it interesting but it was still ...melancholy I suppose is a good word. Because they are quite vibrant colours aren't they...?

A: Yeah, I think I was still kind of thinking about the tones that were in the skin. Um it does become more sort of painterly at this stage..... But um I think the thing that I also found interesting at this stage and why I continued with applying the paint in this way is because it started to make me think about face creams and the way that we kind of manipulate the face and how we kind of layer things on and also the sort of contemplation involved in attending to your own face. It's a very kind of feminine act isn't it?

Q: Did you feel feminine doing that?

A: Yeah.

# D(i). Respondent I

Q: And do you feel exposed?

A: Yeah.

Q: How does that make you feel? Is that good or bad or...?

A: I think I enjoy that as a practitioner. Because it makes me um, it's um interesting for me, **it's exciting for me** I suppose.

Q: Because its pushing un known boundaries ...It's like a secret untold. And then you have learnt something because it is new.

A: Yeah, yeah um yeah

Q: And than when other people see this, like now. You've got Hande who doesn't know you very well. How does it make your feel?

A: Um I am ok with that because I just think they are **seeing me as the artist** now.

Q: Yes Ah...so you've transitioned?.

A: Yeah.

Q: Ok.

A: And you know part of being an artist and part of making work is that I would do things in **my artist persona** that I might not do in **my other persona's?**

Q: So, which you are seeing as personas, and I am seeing as functions I think ...as they are all one part of a whole ?

A: It was funny actually because I was working on my computer afterwards and I still had it on and the computer's at the window..... and the neighbours walked past and I just forgot sort of looked at them and waved.

Q: How did you feel about this being temporary because if I relate this, you know the exposure of this is partly ...I can really relate to this thru all the stuff I have done but even though I don't feel the connection to what I have done because it feels like an entity in its own right now. You have had to wash this off. How does it make you feel? Beause it is no more ...because I have I tried to hold on to it.

A: Well **I was almost tempted to document washing it off** as well. Um I didn't want to wash it off actually.

Q: No, because that's is the difficulty with something like this because it's of the moment and what you create is inevitably going to not exist.

A: Mmm, yes that's the nature of make-up practice as well, which is quite interesting.

Q: Because this is fine art, that's the difference, isn't it? but then I suppose we'd see it as film and that's obviously what has captured it.

A: One of the other things that was sort of problematic for me. I still haven't kind of really resolved it, is **whether I should have filmed it** in my own space or whether I should have film it like in a studio or something like that.

Because I am not sure how comfortable I am with it having that domestic space there. But in some ways I sort of think that is quiet interesting. You know there are different things that communicate about this but if it had been that kind of white box of a studio that doesn't say anything except this is professional practice.

Q: Yeah. I mean you said earlier something about face creams and things and in a way it had to be your personal space to make you feel like that but if you were in a studio the artist in you may have appeared earlier maybe?

A: Yeah maybe.

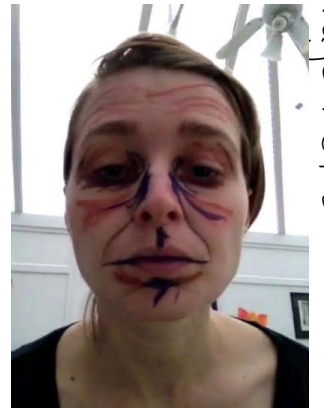


Figure.44. Respondent I, Practice Response; Film/Make Up Design.

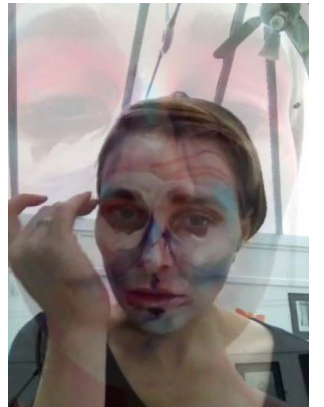


Figure.47. Respondent I, Practice Response; Film/Make Up Design.



Figure.46. Respondent I, Practice Response; Film/Make Up Design.



Figure.45. Respondent I, Practice Response; Film/Make Up Design.



# D(i). Respondent I

Q: I quite liked it when you swung the thing round, I could see your washing.

A: Yeah.

Q: That is fine

A: Yeah. The other thing about it is that for me it was like a sketch or a drawing so wasn't like you know....

Q: So do you think you might explore it further? Cos part of what I have discovered is that there is no end. Whether it's ...you continue with the new beginnings or whether people take it on with the new beginnings. There is no end, it looks to me there's something to learn about that that could be developed further and probably would want to explore what it could be?

A: Yeah, Yeah

Q: Thank you for that. Going back to the portfolio of practice, um you had a quick look and I've said that there are kind of five narratives in essence really. One was the introduction and then the narrative of the portfolio which you obviously had at the weekend and the thought structure and then the seeing and then goes onto the exhibition. Obviously they are in draft format. Which do you think you were drawn to the most? Was there one that you thought actually ...?

A: Um I thought **the narrative of the gaze was particularly interesting** which I just had a quick look at this morning. Obviously at the weekend I just had the exhibition and narrative one. I mean, yeah um I think **the process is particularly interesting**.

Q: The gaze because you've obviously got some interest in that sort of area.

A: Yeah. Yeah yeah

Q: And then with the questions that I have asked you and obviously talking about your work. Do you think ...and particularly ...say the way the work was presented in this kind of community of meanings if you like, where you've got the kind of personal reflections and then the kind of visual traces of the practice and then the kind of practice context if you like. Do you think that looking at it in that way has helped you to externalize things? That vulnerability you talked about. We don't often write about the way we really feel about something.

A: Say that again

Q: Do you think it has helped you to externalize what you wished the say? That seeing, that kind of intensity...

A: **I think I feel quite a little bit under pressure.**

Q: Ok. ....In what way? That is interesting. ....that you have to see or you have to say?

A: Yeah. Cause **I find it quite difficult sometimes to talk about my own practice** or **my own kind of perception of things**. You know difficult to write an artist's statement and things like that. So it's really interesting and I am really happy to be involved with it. The process is very rigorous, a little bit overwhelming. I suppose I feel a little bit like ... **I don't know if my response is going to be considered enough** or I if am going to be able to kind of articulate it clearly enough to be useful to you?

Q: But that doesn't matter. That is not what this is about. Because I am only interested in you? And how you see your practice and it just happens that I have asked you to respond to mine. This interview about you and your practice. You mentioned you find it quite hard to write artists statements and things. ...Why is that?

A: Um I think it's because sometimes I don't want to. Because sometimes I sort of think well **I'd rather that people just came and looked at the work**. But of course, you know, **writing an artist statement is part of professional practice**. We have to do that. It's a requirement for the gallery and things like that.

Q: You don't like it then. ....ok because you don't feel sometimes that you want to but because you have to, as it's the world we live in?

A: Yeah.

Q: Is it because ...so it's not necessarily just because of the writing

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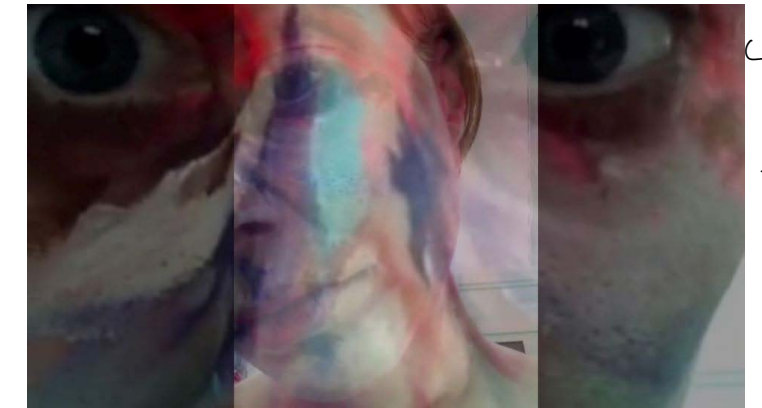


Figure.49. Respondent I, Practice Response; Film/Make Up Design.



Figure.48. Respondent I, Practice Response; Film/Make Up Design.

# D(i). Respondent I

A: No I enjoy writing as a process.

Q: It's because you are having to commit more of you than beyond the practice, is that it?

A: I suppose so or sometimes I feel like you know ...is it a justification or um you know or that actually you know I have to produce an artist statement in three hundred words, and that's you know an inadequate amount of words for me to really write to kind of fully explain what the work is dealing with.

Q: So is there another way...because we accept the artist's statement..Is there another way?

A: I mean I have been filmed before in a kind of interview style talking about my work

Q: Do you think this is it? So instead of writing the artist statement ...someone interviewing you about your work where you're freer to talk ...but that's actually quite scary isn't it?

A: That is the problem, isn't it? ...Again.. it comes back to this ...this kind of feeling vulnerable and while I can be quite bold as an artist making work...and I've done things in the past that have been very bold in terms of you know following people, or photographing people on public transport or drawing people on public transport and things like that. ... um I suppose when I am asked to talk about the work, or I am asked to write about the work then I feel a little bit more exposed or a little bit more um you know, it's my kind of very personal self talking about it rather than this self that I embody when I am just making and I am concerned with the process and I am not concerned with how I might talk to anyone about it or what I would say if any one asked me why I am doing it? So it's quite nice being an artist because it allows you that kind of freedom and I would do things as an artist that um you know I wouldn't feel comfortable doing in any other context. You know ...I wouldn't feel comfortable talking to people about the fact that I am doing this. And sometimes I do things as an artist that are quite secret. So its quite difficult then to sort of talk about it...you know and to give a formalised statement that can then be used for, you know, for press, or publication or any thing like that?

Q: But take the commercial side out of it, that you know when people look at your practice they do want to know more because actually that's what what makes it interesting because we can look at a piece of work. And you think ok that's quite nice and you can make judgment on the aesthetic and not on understanding. You know where actually when people begin to understand to piece of work they want to more and the artist or the practitioner has so much more to say that other people would find interesting and yet as practitioners we struggle to say those things.

A: Mmm well Yeah I suppose so or maybe it's a kind of sense I am not doing it to share it with other people?

Q: So it is for you? In a self-indulgent way do you think?.....

A: Yeah absolutely art practice, I have always kind of considered my art practice as self-indulgent. When I was at art school I just felt like it was a luxury and I kind of thought, Ok I don't know what's going to happen after this but at the moment I have got three years I can just do what ever I want to do, be in a studio, it's total and utter luxury. Because I can just read, I can make work, I can explore where I want to, my time is my own, You know all of these things and I think um it becomes difficult beyond that because suddenly I have to apply for funding and things like that and that's exciting too because you start to develop a more sophisticated practice um and it takes it to a new sort of level but...um

Q: I suppose then it goes beyond being self-indulgence as it becomes more purposeful?

A: Yeah and there's a sense of sort of professionalism.

Q: Do you think since your days of being at art school to now that your work has more of a sense of purpose then? Are you still that self-indulgent person or you like to think that's what you do but actually there is more purpose to it now because of the world we live in and the contextualisation that is needed?

A: Yeah, I think that because the kind of strands of interest that I have have broadened ...they are all connected by preoccupations with the gaze and the construction of identity but um you know there will be projects that I do. Because I have been commissioned for a few different things and those types of projects, and perhaps in some ways, are less daring, less experimental, but they have been exciting in other ways and they furthered my um ability as an artist in other ways. But it's usually the work that comes out of a more self-indulgent practice or Um that you know isn't something that I've developed in a very conscious way and applied for funding for or applied for commission or something like that. It's perhaps the work is more innovative in some ways. It was interesting when I was at Saint Martins because they said to me don't do any more commissions, you know, just focus on your practice that your developing because its taking too much time and then you need to allow more time for this work. This is the work that is really interesting

This Voice ...



Figure.52. Respondent I, Practice Response; Film/Make Up Design.

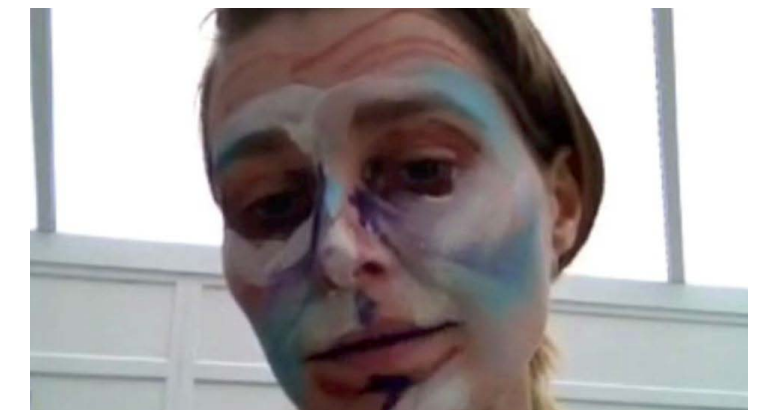


Figure.51. Respondent I, Practice Response; Film/Make Up Design.

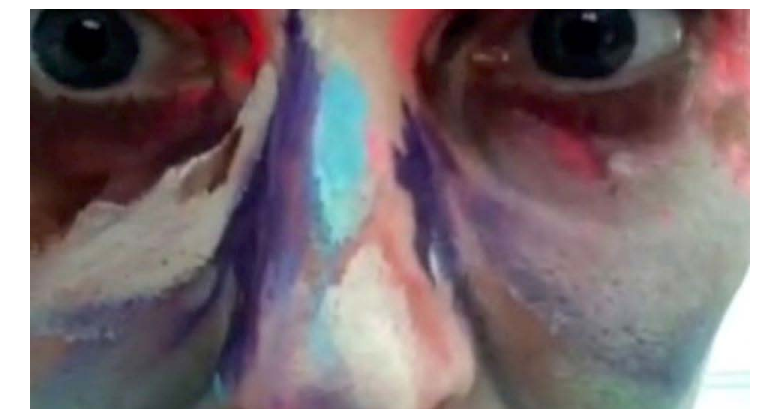


Figure.50. Respondent I, Practice Response; Film/Make Up Design.



# D(i). Respondent I

Q: I suppose it takes your freedom? I suppose because of the constraints that are introduced .....It's interesting it just shows audiences or markets or what ever it is actually constrained your freedom to practice.

A: Yeah

Q: Thank you for that. That was brilliant. We should go back to your response; I think you touched on this a little bit earlier ...but moments of knowing because obviously that was very of the moment. Did you kind of experience that kind of 'this is right' this moment of knowing as you were doing it?

A: I think what was interesting for me, the moment, which I started to use my fingers rather than a tool. Because there was a kind of connection with the skin and the self and it felt very personal at that moment. Because it was painterly and it did look canvas like but the act of doing it, of kind of stroking color on to my own face and rubbing my own skin. Um I think was very connected to some of the narrative that was within your work and also in terms of the self-contemplation. I felt quite sad afterwards and um had quite a strange day at home on my own. You know, because you start to kind of think of the stage you are at in life and love and things like that. You know the sort of narratives that is contained with in your work. You know um these kind of personal journeys um of sort of relationships and things like that, and age, you know and that's some thing that is very apparent when you are staring at your own face and working on your own face. It's something we can't escape from. You know most people, despite the fact that you know it's written about a lot and it's dealt with in lots of different ways. That kind of contemplation of the ageing self and the kind of narrative of life and that you know...

Q: Did you think of those emotions then, because once you were touching your skin...

A: It was quite morbid in a way. You know work like that there is always an element of it is about a kind of documenting life and a life stage um and I think, I always come back to sort of ideas about mortality as well? I don't know? It's quite melancholy because you know ultimately I am just sitting there and working on my own face contemplating my own sort of existence and place within that existence at that particular moment in time

Q: And because you were filming it. Do you think then you were capturing something for the future?

A: yeah

Q: Because that to me was ...that, came across in a way, as much as I felt sad. I think I recognised the connection when it started becoming of the moment and right. But then part of me began to think that you were building an identity that was somewhere, ...I suppose that people might look back on the future you. I don't know there was something about this is for later; this is maybe how people might start to see you as they look back. So you captured a moment and may be that's when you are thinking of mortality because in thirty year's time your children are going to look back at that. Because you were capturing something of you ...of the moment?

A: Mmmm Yeah Yeah there is always an element of kind of that kind of legacy isn't there with artists? .... Leaving something or wanting to leave something and wanting to kind of um ...

Q: But was that more because it was your face then? I mean that was the difference wasn't it. You were more exploring the kind of personal you in a way?

A: Yeah, and then you know I have looked at this in my work previously and kind of moved away from it. Because it is kind of uncomfortable but you know when I look at my own face, and I see my mother and you know, my daughter, and I start to kind of think about those relationships as well.

Q: OK that's fine and then um we talked about the moments of knowing, and something you have experienced before. I am presuming when you do work you know when things are going right?

A: I think that is an interesting thing in itself though um because I have had kind of a series of work that I have shown to people in the past and there would be, you know, particular kinds of drawing or prints within that that I think are more successful and others you know people will always kind of alight on something else and that's very personal

Q: Is that shocking to you though? because when practitioners kind of get this feeling when they know that its right...they just know and it's very hard to put into words.... The more vulnerable 'you' would say I wonder if I am right? But then the confident 'you' would kind of think no this works, this is right? I know this is it. And then when someone comes along and

This Voice ...



Figure.53. Respondent I, Practice Response; Film/Make Up Design.

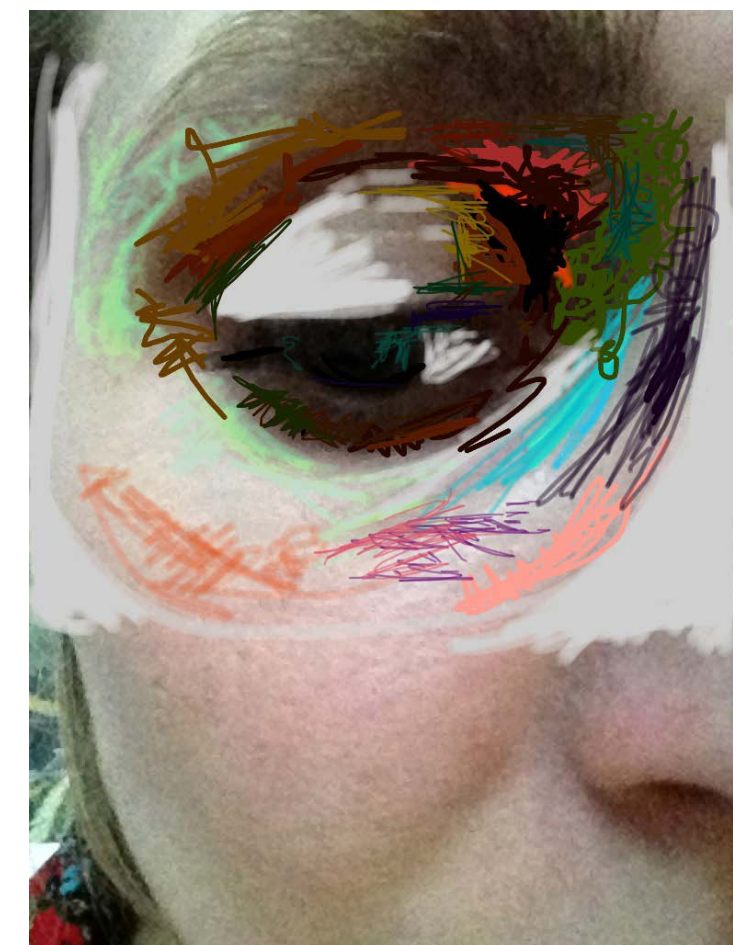


Figure.54. Respondent I, Practice Response; Film/Make Up Design.

# D(i). Respondent I

actually chooses, like you say, you've got these range of images and they chose the one that you thought wasn't the one that would be the one that people would actually understand or respond to?

A: I think that's when you have to let go a bit. You have to kind of learn to control yourself as a practitioner and not let the sort of doubt overwhelm you too much.....Because it can be crippling to the extent that you can't move forward. The way that I deal with it is if I get to that point where I feel a little bit lost or I don't know what is right and what is working. That's when I tend to remove myself a little bit and allow myself what I would deem that was sort of the necessary time to just go looking at things or read or draw or do something without worrying about um whether or not it's right or whether or not I'm making progress?

Q: I think I've got a post on this talking about the torment of self-critique? Maybe you relate to that because when you get the dark place nothing can get you out of it and you have to learn to go and do something else. That was revelation to me because I have never really thought about that before As you just have to walk away...

A: Yeah you do.

Q: Ok thank you. And then going back to the project that you viewed. The idea is that it was a kind of a curated um documentary almost, a curated project so as people could kind of look inside. Did that work? By curated, I, the practitioner did the curation.... I wanted to be in control of what people saw what I was looking at?

A: I think it's fascinating I mean because I have never really seen something documented in this way before. It is a really overwhelming document to look at. It's the kind of thing you sort of think I would like to have this in like a book format almost or something like that so I can keep going back

Q: So return to it in bits?

A: Because It is almost impossible to kind of read in a chronological order. Because there is so many fragments and you know parallel elements...that you could... look at the different times and that makes it quite interesting and I think it's quite interesting. It's a document that illustrates creative practice because creative practice is quite overwhelming and it is quite sort of difficult to contain and to deal with at times and I very strongly got the sense that you at times within this just felt that you were drowning or there were other times when the kind of desperation to contain all of this information or find more or find a way of dealing with it was very apparent. I mean it's quite frightening in some ways and as a sort of illustration of how...

Q: How much we don't know?

A: How much we don't know and how... um I don't know it's, you know creative practice is such a difficult thing and then there is this real sadness of the end point....and I agree and I just think what can you ever get from that really that is worth while because.....In a kind of psychological sense of developing the ideas and things because the process that is important not the end point, not the exhibition, not the fashion show or anything like that for the practitioner. So I suppose the end point is for the viewer. I don't know. It was interesting because I read some things as well in the past. You have probably looked at, you know, Peggy Phelan....and the way she writes about kind of viewing in theatre and things and "relational aesthetics".

Q: Thank you very much



Figure.55.Respondent I, Practice Response; Film/Make Up Design.



Figure.56.Respondent I, Practice Response; Film/Make Up Design.



# D(ii). Respondent 2

## PERSONAL AUDIO RECORDING .

The methodological approach, now I find this really interesting. I find this side of things far more interesting than the actual final product or artefact because the process is ongoing even when that artefact is built or finished. um In some cases you can take that artefact and then you can then make it into something else. It's almost done, once it's done and it's finished that's it. I think the method and the practice in your head can continue far, well, way after the product ...the methodological approach.

I found 'this voice' to be the most interesting thing for me because it's really raw and truthful. It's not about somebody else's thinking it's about the actual practice. It's the real practitioner thinking. It kind of strips away any preconceived ideas and actually ...really gets to the bottom ...the moment of the project.

I find there is a huge difference between page 5 dimensional space ...and I find there is a massive difference between the practitioner's gaze of practice to the object and the spectator's gaze of practice to the object. In the sense that the practitioner sees the object from its embryonic stages and the practitioner believes that they are going to create a certain thing even though they might be moved in that thinking as they go along and they are responding to the different um things that may happen along journey ...changes and developments. Where as the spectator, their gaze of practice is almost seeing the object when it's dead, when it's finished and it can go no further. So from that point of view quite often the opinion of spectator, although it's meant to be as important as it is, It's almost irrelevant from the point of view of the practitioner who is trying to understand the development of something. Thats all rather double dutch insn't it?

I am kind of thinking at the moment that ...though this is about fashion practice, the thing that is coming through most significantly for me is the voice of the practitioner and how much more relevant that is than the subject matter. So this project, this development, this progression, which is by no means complete because it will go on evolving forever and is much more important than the fact that it is fashion practice. That seems to be the vehicle.

Ahhh This is interesting. 'Archaeology of Critical Gaze'? What is the spectator's role? I don't know ...to tell you you've done a good job? .... to tell you they like it? ... um there is always that problem that the practitioner's role is so much more complex ...that once they hand over to the spectator to carry out their role they are confronted and defensive....As it is not always what you expect It to be. If you have any expectations um?

'Curatorial Intervention' I like ...that stage. Viewer engagement, that is interesting. viewer engagement ...experiential reality of practice and narrative inquiry... where does the practitioner engagement sit within that I wonder ? maybe centre stage?

Ok. Moving on, 'engagement of practice', 'engagement of process', 'engagement of practice'. 'Design rush'. What is this? Mmmm that definitely comes through on this voice as you read the narratives. But a little bit harshly at times as if there is a certain expectation to achieve a certain amount. And that is not always the case but it can't be if something is moving and developing. You need to move with it because it finalizes the investigation.

Interestingly, I am as a visual artist, I am more interested in visuals however I am ...less intrigued by the photographs here than the charts. the graphs, the doodles, the illustrations and by the comments ...that's coming thru far more strongly. It has a stronger voice in a sense than the visuals. The visuals tell me too much factual information. I don't want to know that at this point.

They guide me. ...they order me to think in a certain way. I am not ready to do that.

So moving on to gaze of practice. Interesting again, the photographs are almost, to me, destructive which is very interesting because I am a photographer. But I don't want them to intrude on how I am reading this narrative. Maybe that's because I have had a relationship with the final piece of work already and the relationship I have had with it is not what I was expecting which I can talk more about later.

Yeah. A kind of question in this case with these particular garments, if I can call them, ...actually they are not garments, they are artifacts. This is about as close to art and as far from fashion in a sense as I can see anything being ...except of course when the garment is actually to get on models, and models take possession of the character of the garments and seem to be in control of the garment. I am not really that happy with that.

This Voice ...



Figure.57. Respondent 2, Practice Response; Photographic Narrative.



Figure.60. Respondent 2, Practice Response; Photographic Narrative.



Figure.59. Respondent 2, Practice Response; Photographic Narrative.



Figure.58. Respondent 2, Practice Response; Photographic Narrative.



# D(ii). Respondent 2

I am happier with these little tiny abstract thoughts about the process, about the fabric and its movement, its life and what it's about. What is a fashion artifact? I like that ...'In my mature years I can see in greater detail than when I was younger. My technique lets me down but my sense of knowing is strong'. That's very interesting and very true.

Again I am really now at the place where the garments are becoming the garments and its taking something away from them. It's moving them into a different place. I am much happier feeling that they are artifacts, objects and pieces of different things that can come together to create an artifact.

As a whole garment they are more difficult the see. I think thats because of the way they dictate.

This is interesting. What is this called? This cage dress. Lets call it a cage dress. Barbed wire ...it's looking ah yes ...why do I accept this as a journey's end? It's funny because once the garment in usual circumstances is made and worn is it at its end. I don't know...at what point is it at its end? Is it when the designer passes it over? I don't know.

So narrative three, I am now looking at the close-up photographs of the garments, ...the aspect of garments is much more abstract, and much more interesting to me. Certainly without this voice it would, certainly be less intriguing, ...but also insight, its very fascinating its ...its almost that that has pushed it into the next level, and the next dimension.

This is interesting there's one garment which is called, .. which is called 'immortality of sentiment'. It's the one I chose not to photograph. And I think its because of the writing on it and the writing is ordering me to do something. Well...its not ordering me to do something, Its not ordering something, it's taken away from me my ability to decide from myself ...to interpret, ...because it kind of dictates in away.

## CONVERSATION .

Q: Thanks for agreeing to do this. I have a few questions

A: ok

Q: Can you tell me a little bit about yourself and your area of practice?

A: My area of practice, um I think what underpins it is very much narrative which is quite interesting, especially what I have been reading through with this particular project.

I realise that most of the projects that I have ever under taken, that there is a very strong narrative in them, and that seems to be the narrative and the methodologies and the research are almost the most significant part or almost become more important than the output. The output is photographic. I am currently working with sound activated visuals in real time which involves projecting images, using um live and pre recorded video and web cam and then directing dance, fashion, um and then music triggers the whole lot together and it's extremely immersive and interactive.

Q: Ok thank you. And then I asked this in the research questionnaire. Do you consider yourself an expert practitioner and what do you understand by that?

A: No. I don't. Um my hairdresser said to me once, that you're only as good as your last haircut. So although you might be extremely good, if the person going away is not quite happy with one bit, that is it! I learn too much by every single thing I do so I can never be expert at anything because that suggests to me you that have reached a point where you have reached a goal or a perfection that's complete and I don't ever want to get to that stage I don't think.

Q: Ok. Interesting. Does that torment you in any way?

A: No I enjoy that. It is a voyage of discovery, it needs to have certain parameters in order for it to function. But those parameters must be movable and they must be able to be replaced and able to develop and other things must be able to come and take over and do something different. Otherwise I don't learn anything.

Q: Do you think because you are currently studying for a Phd, do you think that notion has come about because of your passion for research or is that something that has always been

This Voice ...



Figure.64.Respondent 2, Practice Response; Photographic Narrative.



Figure.63.Respondent 2, Practice Response; Photographic Narrative.

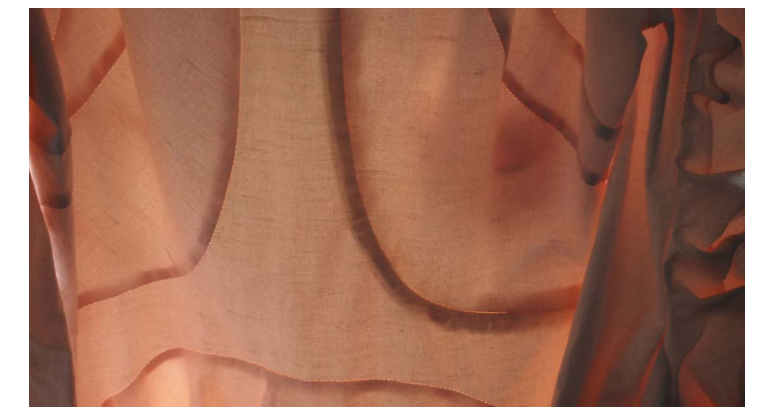


Figure.62.Respondent 2, Practice Response; Photographic Narrative.

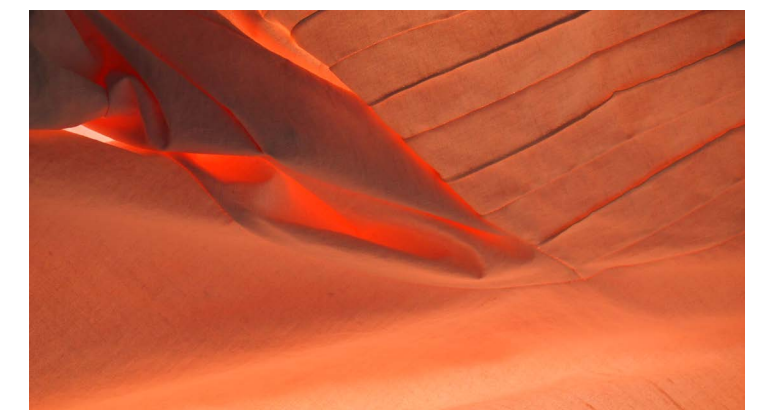


Figure.61.Respondent 2, Practice Response; Photographic Narrative.



# D(ii). Respondent 2

with you as a practitioner?

A: That's really interesting because um I have always been equally ...I have always felt that they were of equal significance or importance absolutely and without one you can't have the other, for me. And I think it's an unusual way to look at things because the number of conferences I have been to where **the theorists give papers and practitioners give papers but there is very seldom a cross between the two** and I can't work on one without the other.

Q: How do you feel, because not many people understand that and there is very little research to, ...we talk about theory and practice, but there is very little research that evidence's that really.

A: Um that comes from, ...when I decide to make a new project usually it takes quite a long time to um develop in my mind to the point where ... and plan for it, and decide exactly what I want or how I want this project to start. That is important, not finish but start. Where it becomes the beginning of the practice, and prior to that what fascinates me is research and um studying what is the background of this starting point? How I have got here ..... what is going to influence it. What sort of narrative is it going to begin with, what is it kind of based on and what is underpinning it? And I have been like that forever. I can't do anything practice based that means something to me, without first knowing ...who's worked in this way? how have they worked,? why is it important to me? how am I going to bring it together differently? And that involves not just research in the same area but very much across the board **I am fascinated by legend, poetry, little tiny insignificant things that happen**, they are so really, so significant. And they will come together. That's what they are.

Q: Ok that is interesting. And are you happy to be acknowledged in this research.

A: Yes

Q: Thank you.

Q: You have been asked to view the portfolio practice what I am terming the exhibition at the moment and perhaps it is time to talk about your response. Do you want to talk us through it?

A: Ok. When I was first asked to respond, my work, or my current practice uses um interactive immersive environments in real time. That is the way I am tuning my work at the moment. So when I come to a new project or new opportunity, I am automatically thinking how can that fit in with it. When I came to this project ...I already had some ideas about how that might work from looking at the portfolio. But in actual fact it didn't actually work like that at all. It was totally, ...it couldn't work. The photographs that I made dictated something quite different. When I made the photographs I knew what I wanted to see and I have what I wanted to see ....which is, I like abstract, I like detail and I am totally fascinated by light obviously as a photographer. And I like something to suggest that is a part of a bigger thing and not be confronted with the bigger thing because that gives it away. So I started to take these photographs, I am just going to spread them out here so as we can look through them. The light was very very important in these. Um I will stop there, as this is a different set that I will come back to. I know why it didn't happen, the way I wanted it to happen. I thought about it. Previously when I make something with the research group that I am working with that relies heavily on photography. I am making photographic work that goes into the project at many levels. It might be video, it might be stills, photograph. Then **I am involved with direction of the dance** or the fashion. Fabric movement totally fascinates me especially the way it absorbs the light and the images from the projections ...either absorbing, reflecting and doing any number of things. And movement is a huge important part of that which is what I am moving onto with the Ph.d. However when I decide to make a piece of work like that **the concept comes first**. From the concept I will then think what do I need to photograph, how will I photograph this particular thing in order for this then to become this bigger live interactive thing. And **this happened the other way around**.

Q: Yeah. I was interested in that.

A: Yeah I photographed something and then thought how do I make it sound sensitive. And what I didn't want to be sound sensitive quite honestly? **It just was happy to do what it what was doing**. But **it did other things** in the meantime and one of them was...

Q: Can we just rewind a little bit. You said you normally start with a context or a narrative in your head. What did you think it was going to be?

A: I thought that it might be from reading the portfolio **I thought that I would base it on something floral**. The Peony actually and you know use something that's been used already.

This Voice ...



Figure.65. Respondent 2, Practice Response; Photographic Narrative.



Figure.66. Respondent 2, Practice Response; Photographic Narrative.

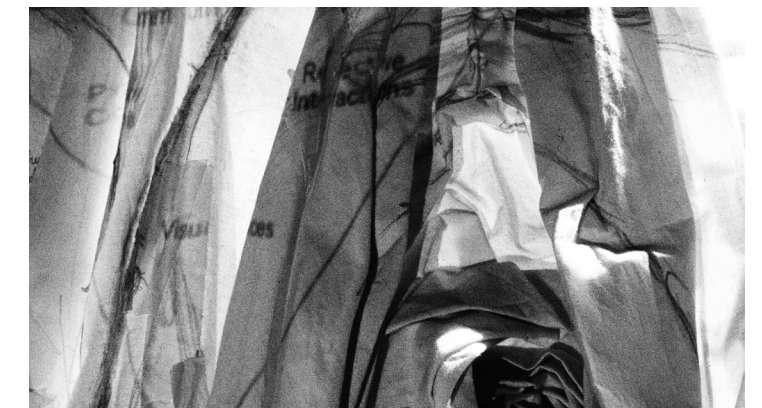


Figure.67. Respondent 2, Practice Response; Photographic Narrative.

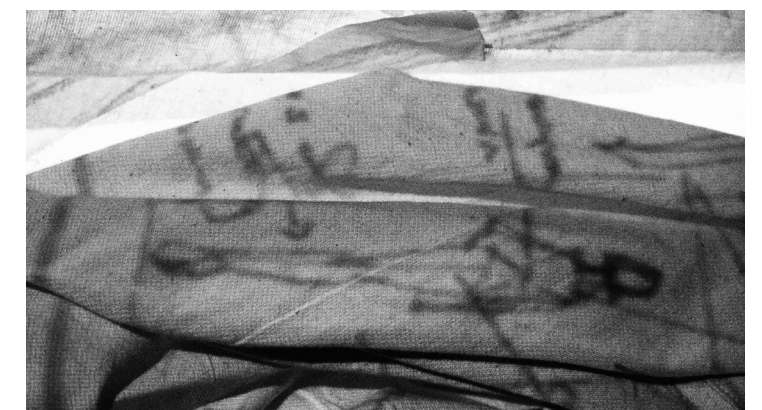


Figure.68. Respondent 2, Practice Response; Photographic Narrative.



# D(ii). Respondent 2

And I thought along the lines that ... these garments, I will call them garments, but I am kind of reticent to do that, as they are little abstract things. And were influenced and developed from the idea of something floral or flowers. Now I thought it would be interesting to see how they could return to their original form so with the ability to make these sound activated things happen. I thought I could use some of these and put them back into their original form. But obviously they will never go back into their original form because **they have already moved on and become something else.**

Q: When you started taking images, when I was watching you obviously watching on the screen, there was a powerful transformation and you were seeing something else. You clearly... the images were almost ...were they speaking back to you. What were they doing?

A: Absolutely, yeah. What happened, I hadn't seen, obviously the photograph I was going to take until I have got there to see them. The way I work is **to look for something that is very abstract, look for something that inspires me without telling me what to do.** And I started to see two main things. **It's very anatomical** in a sense. **I started to see Landscapes** so for example these would come into that category ...lets order them a bit. **Landscapes ... maps.** These to begin with, **you know 3D maps.** There are **the roads, the markings and the undulations of the hills and valleys.** That kind of ...and these little roads always amazes me how on road maps they make main roads yellow. I think wherever they are when you get on them and they are grey, why is that?

And that was my first kind of impressions. But that was very strongly coupled with ...there are **two things and they come together throughout.** The other one is that there was **a strong sense of anatomy.** This is **very feminine;** this is very **sort of inner body** almost. I am only basing these comments that I am making on photographs that I have seen because **I have never had anything to do with anatomy** or investigating it to that degree. But **I started to see** some quite you know ...these **bone structures** here, **.....almost like a spine or curving bones** and the way that they kind of really attach to the next set in a very very fragile way which is absolutely right. And they have an incredible movement which this does. And so what was coming into my head. **This totally took over the fact that I was supposed to making something interactive.** But **it didn't matter at that point.** And **I also started to see these kind of scars.** **These cuts and scars.** This is where this started to interest me where this stitching on these pictures here. **Its stitched together** ...just sort of ...fresh air. There is holes here, this is not part of, this isn't part of this garment. **It's is not supposed to have holes.** But It's completely covered in them. I find that really interesting. That there is something that has been created, these little roads and things. **That it's unintentional.** But it is intentional because its got to hold together but **there is something else there.**

Q: The space does not quite belong I suppose?

A: Yeah but It relies on the space to hold together. And we forget that we think that oh the stitches will hold it together. But **stitches are made up of hundreds of little tiny gaps.** They are **puncturing the fabric** ...you know actually **they are bruising it.** **That to me was quite phallic,** it **looks like a breast** and the more I started to look thru these sort of **almost bone structures and a sort of breast** there, its got depth and it's **quite sensitive and almost a little bit erotic** if that's the right word ...but **its got that mystery attached to it which the female form is supposed** to have. Just all these **lines of bones or landscapes** that are coming out of it. There was one that kind of almost looked like **it was an embryonic** thing. There is many many more than this but I didn't want to confuse myself by printing so many. Then again this is **a sort of arial landscape and it's a crevice** ...it's so much more you know and these are sort of travelling across ...something and gives **an impression of something extremely vast from above.** So that is one thing and they kind of go together very well. This idea of **the body and the fluids and the travelling and the movement** if that make sense? **The Barbed wire, which is what I am going to call it,** um was quite interesting because to me, **it looked like barbed wire.....** but I don't consider barbed wire to be something that keeps you out or keeps you in. It's just a beautiful thing in itself. It just keeps two things apart. xxx made some interesting comments when we looked at the idea of it being flowers in that he found it quite brambly and almost you know the twigs and the leaves and the undergrowth that the flowers are part of. So that was the starting point.

Q: Its funny, cos what I see it's almost seasonal too because when you, you see frost. There's something that's transitioning thru the season as well, as if you've you moved the time forward some how.

A: Yeah. Strange isn't it? Sort of **looks like little droplets have been raining on this bit** except that this is this bit. You know ...and this is very interesting down here because it keeps you, I mean compositionally this is a separate thing, but for me, it very subtly keeps my attention back here. If it wasn't there I might drop away.

Q: Absolutely.



Figure.71. Respondent 2, Practice Response; Photographic Narrative.



Figure.70. Respondent 2, Practice Response; Photographic Narrative.



Figure.69. Respondent 2, Practice Response; Photographic Narrative.



# D(ii). Respondent 2

A: And again that kind of opposite thing that's happened here which was just a change of light. That was the starting point. For some reason **the pictures decided that they didn't want to be made sound-sensitive**. And **I respected that** at the time because they are going to be made sound sensitive. So they sort of said, ...I think it was because **they were so intriguing**. I mean they are, they are lovely, I don't mean they are lovely but **the context and what was seen**.

Q: I found myself ...I just want to illustrate over it. There is something compelling me to just capture these lines and draw over it

A: Mmmm, it's lovely isn't it? I want to get in. **I want to sort of go in there on a long rope and let myself down very slowly**. This is a very very...I mean this would take weeks to get across here ...that's how I see it. It's a huge thing. MMMmm but look at all that in there, its fascinating. Anyway so then I thought that I **wanted to add a dimension to this**, at this point, **So I decided to project your voice, your written voice onto some of these little snippets** if you like. A lot of these are in black and white ...quite grainy but for me that is how it was working. There are more as well that have more clarity but I don't know they needed to ...**I didn't want to be able to read it back. I just wanted to know**, **that you'd reinforced, by your written word and your conviction** something else. **....another dimension** onto here. You can start to see something taking place. But the light quite beautifully cuts it off again. So here were just some ideas of moving, interact I think it says there ...and this little sketch that you had made

Q: Mmmm

A: Yeah, I thought it was quite interesting the way **it's on your garment now**. You know its there.

Q: You know I am having this odd thing where I found myself being in the picture projected out. A very weird feeling because there's me coming out of me. Isn't that weird?

A: Yeah I mean this is quite interesting to me because this is just my opinion but when I make a piece of work, and I have written this in part of the survey. **I am not actually very interested in what other people think of it** because the second I hand it over for opinion or viewer spectator interpretation **it is no longer mine**. And nobody will ever interpret it the way that I may have intended it to be. But **even then I am not sure what the intention was**.

Q: ...but then interesting enough because the day we did the fashion show I struggled with that. I didn't realise that I would. I absolutely thought that was the conclusion I needed because I needed the images. But actually I felt stripped bare. I felt like the ownership had been taken away. I felt like I wanted to say yes but you don't understand, this is what this is.

A: Absolutely Yes, **Don't do that. don't rape my clothes**.

Q: I have written in my thing. I feel raped

A: I understand that. What I tend to do is as soon as I make any work that goes into an exhibition or anywhere is that I am not really ...I am pleased that there is a result here but then it becomes something other people can have a look at. **I am not really interested what they think of it** and fortunately they like it. That's a bonus. But if they want to be really hyper-critical about it then that's fine too. You know, because actually **I have got lost in a process** which has produced something and once it's produced, the process has gone for me. I am not interested in the thing. **I am interested in process**. Because that is where I learn. I don't learn from all my pictures being on a wall in a gallery. **I learn from this process**. So I was quite interested to see how one of your, in this case we'll call it garments, which is finished and you've handed it over, would then be affected by you putting your mark back on it in a different way. So we have taken it back. It's almost claiming it back. So **it's saying no I haven't finished yet**. So then I was quite interested ...that these are layering pictures from your portfolio back on. So all these kind of splurges and again **they immediately become bodily functions, its blood stains** very much so. You know **these are stains now** and its almost stains of that on here. That is the good thing I think because it can't change it. This is quite interesting because I think it looks like ...I mean obviously the masking tape in the first place **looks like a plaster over a scar**. But then this projection of another piece of fabric you have purposefully put somewhere because it means something. You chose that there, we put it there, back on here. It's almost like **another layer of plaster**, it's got that kind of look to it, and there's the scar. I found that quite interesting.

These to me, were almost the most fascinating because these are **the barbed wire on the black gown**. It does not matter what way it goes, but that's that nodule that was on here. I was very interested in the way it was um ...this **is almost skeletal**, I feel. These are almost like, ...and this is from the barbed wire structure which I have called it, and I was very interested in the way that this structure that was only there ...which is quite bodily. ...Then you could put the skeleton on the outside of that. Does that make sense? I mean **its just still all thought really?**

Q: Do you know what interests me because the black one, the destiny, it is going to be cut up and become a line drawing.

This Voice ...

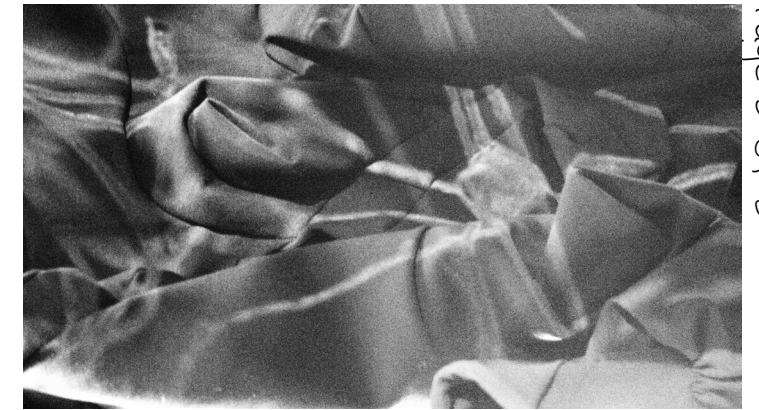


Figure.75. Respondent 2, Practice Response; Photographic Narrative.

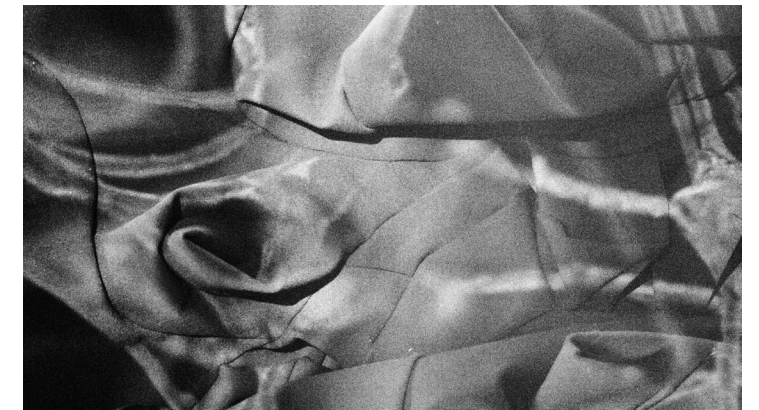


Figure.74. Respondent 2, Practice Response; Photographic Narrative.

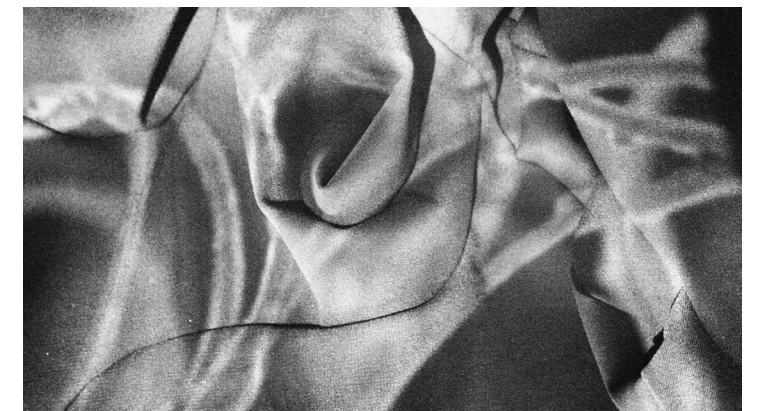


Figure.73. Respondent 2, Practice Response; Photographic Narrative.



Figure.72. Respondent 2, Practice Response; Photographic Narrative.



# D(ii). Respondent 2

A: Ah right, that's interesting

Q: Yes it is interesting because you have put lines on it. I am thinking ahhh lines already, and yet its going to be lines.

A: Yes, and here, look at this. It's almost like looking at something under a microscope and they kind of diffuse a little bit. That um I found that quite interesting. And here again, so this is the white barbed wire on the black dress and this is the black barbed wire on the white dress. Look at these amazing sort of contours. Now it's gone back to being a landscape because it's got shadow of trees and people and things on it. I think this is my favourite one because for me it is the most like the work I would normally make. I think that's because there is, unintentionally, a split here and this is very separate from this.

Q: And that is the projection.

A: Yeah just projection. Just layers of projection on different ...this was using the toile, is it toile? ...but I was really quite fascinated afterwards, just looking at these little .... Look at how sheer the fabric is here.

Q: Mmmm it's only the Light that is gonna tell that too.

A: And then here where there is that line of punctures again and the needle. It's like a scar. So I found that quite interesting and then I think it's just a nice picture, don't know that it really does anything. And these two are the last kind of ....

Q: These are bruises aren't they?

A: Yeah they really are bruises aren't they? And what is interesting, they are blood stained and they're...

Q: They are in pain aren't they?

A: Yeah and they are pinches. And there's an insect in here as well. Don't know where that came from? Look at this texture on that. Its still got that kind of breast look about it

Q: Its funny. When you take the whole of it, the emotional journey, which this piece has had is fascinating.

A: Absolutely fascinating, but that's where I agree that the final thing almost I would not want to ever see it again. If it were me ...because this is where it is still alive. As soon as you ...obviously you have to finish something at some point and I am quite interested to know at what point you felt that it was ... how do you know when its finished? How do you know when its complete?

Q: Because it isn't. I will let you look at all of it. Because, I don't know which part it is in. But there is no end to this journey. And you know ...only beginnings and so that is where I have got to. It is only the new beginnings that I am finding and the dresses ..only you know, I have 'done' with the dresses. They are a consequence to all of this. Absolutely they are not the kind of ...end result. They are just part of the journey which I needed to go through to build the practice up ...but actually I talk about this journey of looking and there is no end to what is meant at each point. You know and then continually asking and asking. And where I have got to obviously as it's a research project it has got to have a conclusion at the end. The final conclusion will be ...is about how people see ...whether it is me or whether it is yourself. But actually there is only ever new beginnings.

A: Absolutely. That's an interesting point. Because I have decided these not necessarily these but these need to be further developed. and I want to develop them. I have got a big studio session booked for next week with xxx and we are just discussing. ..he is just waiting for me to say what I want to do with them but ... this is where it gets complicated because as I said originally I have a concept and I make my work to make that concept happen and this is the other way around but we kind of.....about how this is going dictate to me but its doing that less and less. Becoming more friendly with each other but actually can I ask you a couple of question? There were a couple of points I found very interested there. The things like the amount of time spent looking but you are unsure what you are looking for. I found that very interesting because that happens to me quite a lot.

Q: You mentioned that earlier where you keep looking at everything ...you know, and you are just collecting all this stuff in your head. ...I completely related to that. Especially in the early days when fashion starts with a theme or whatever, and you just keep looking and looking and looking and go down roads. Even though it's frustrating you just keep on looking everywhere and eventually all of this looking comes together and it might not make sense but something comes together and you have to keep looking and it's that rich level of looking that

This Voice ...

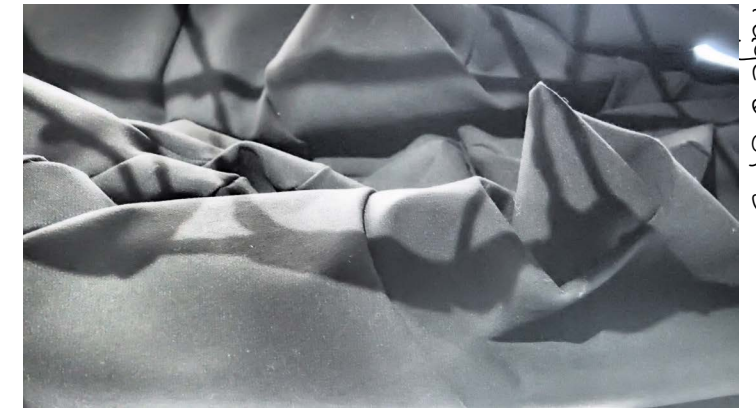


Figure.76. Respondent 2, Practice Response; Photographic Narrative.

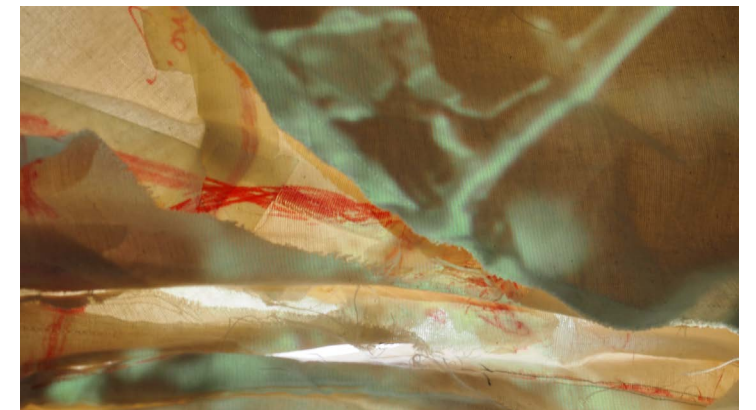


Figure.79. Respondent 2, Practice Response; Photographic Narrative.

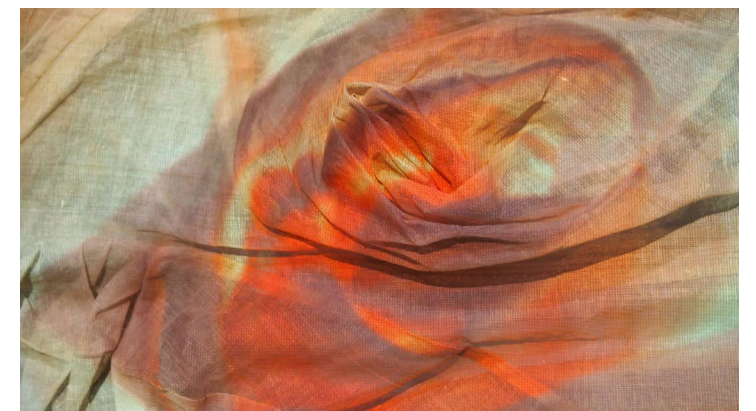


Figure.78. Respondent 2, Practice Response; Photographic Narrative.



Figure.77. Respondent 2, Practice Response; Photographic Narrative.



# D(ii). Respondent 2

brings things together. A knowing of where you are going to go. Anyway that's what you were saying.

A: I find that very interesting because sometimes I can spend two years looking. The thing is it's dangerous because there are so many connections that can take you so far away from where you have started. Although in a sense that's a good thing too I suppose. But I was interested in that.

Q: But sometimes you can be frightened of not looking, I mean that's what I found because if I didn't keep looking maybe I wouldn't get what I needed ...that extra bit ...that might just lead to. ....

A: Yes, that eureka moment, I found those quite interesting too. So the living sketches gave you confidence and kind of conviction to progress and you mention that a few times in the voice. How did they do that?

Q: I said, going right back, the living sketches were a new way of working. And I suppose as I researched more about it. I first tried to find out ..what I was trying to learn about or to understand more about these moments of knowing. That was the crux of this ...What I see, moments of seeing and moments of knowing. .... And what I realised working through ...as a living sketch, is that those moments were live. I only wish I could capture them as I went through. ...almost. I was not aware of the importance of them when I was working on them. It was only, you know on reflection, I realised as I was drawing all those lines, every line was so purposeful and meaningful and at that time ...the very moment I would know if I was right or wrong. I don't understand why that is. You know and there is something you keep drawing all of those lines and just your pursuit for perfection, but maybe in the aesthetic that you know will be right. I just kept going and going. There was a moment when I just knew that it was done. And that was right. I don't know why that would be. I don't know how or why.

A: Is there much of a difference between the moment of seeing and moment of knowing?

Q: I suppose the seeing happens from the moments of knowing. Because you are not really looking when you are just working through the living sketch. But you have moments of knowing. This will do me good as I have a review next week to talk about this. Moments of knowing because I am drawing lines and creating shapes and what ever it might be and I get to the point when I know I am right. There is a point when I start to look and that is when the moments of seeing takes place. Because I suppose the seeing emerges out of the knowing I guess. I suppose as the project has gone on more into a critical gaze and that goes onto the kind of ...there is no end to the beginnings. Because as your'e gazing on this stuff, all of it, you keep seeing, I suppose.

A: Yeah, Absolutely, definitely no doubt about that.

Q: That's maybe where I am going to struggle and knowing when to stop. Because there is a point where I have got to stop and the research is going to conclude. I cant keep on looking but I suppose that's where you carry on with your research..I don't know. Because I know I don't need to make any more garment that's not what this is about. I can keep on looking and seeing. And actually that's the bit I am struggling because I keep seeing new ways of looking. Over the summer I am looking forward to doing that because I will have some time and the pressure of making a garment for a show is not with me anymore. You know they are just on a rail and I don't need to think about them so now I am interested ...like with the black dress, I am going to cut it up. I've put it off a long time. It always started off as it was going to be a line drawing. And I've got this vision in my head that I want it on the floor once I have cut it all up to create this line drawing and what it will look like? I am quite intrigued by ...it will no longer be 3D in a way. It might be 3D, I don't know?

A: What would be quite interesting is this part of the process that you have already completed and how you've learnt to see if you like in a different way, and learnt how to discover and know things in a different way, But for a purpose it would be interesting maybe for you to see how ...now you don't have that sense of urgency to see how. ...or that purpose that you are going to carry on with it.

How different the process will be, how much more quickly you might learn or see things or how that you might more or less know quickly if you like.

Q: I think the research to this point, why maybe it takes longer is capturing everything and trying to find a sense making of it all. I think I am there with that now you know. So the thought structure bit you are interested in ...the archeology of it.. I think I am almost comfortable with the archeology of how I have thought through it. So you are right. I am at that point now where the pressure is off ...I have still got to make it make sense but the pressure is off and I can now enjoy being my practitioner self which is what I have to take myself out off as a process to get through this. Because you can't be a practitioner and write up a Phd at the same time.

This Voice ...

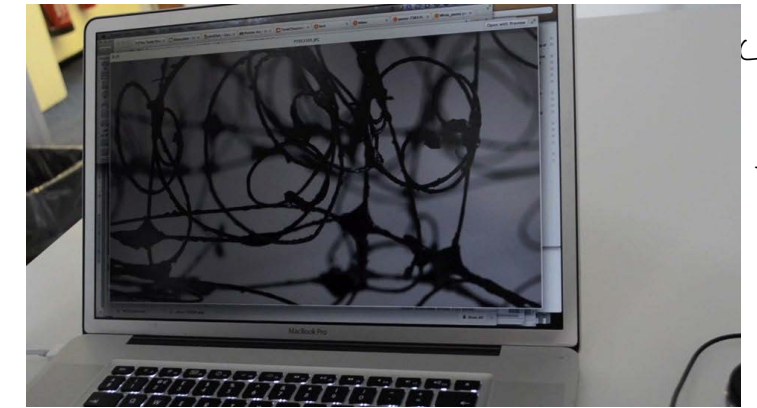


Figure.83. Respondent 2, Practice Response; Photographic Narrative.

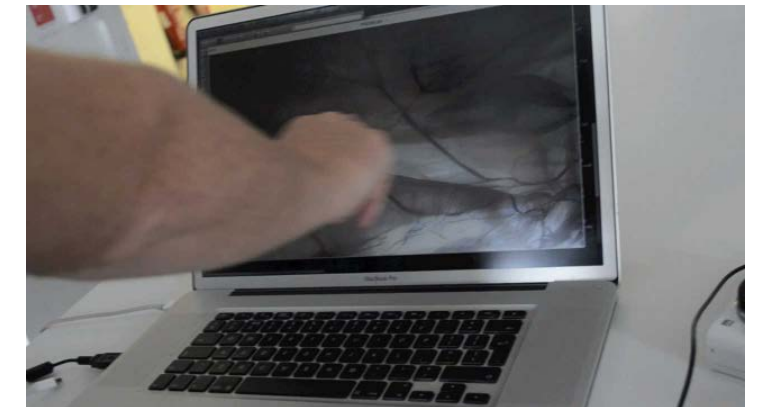


Figure.82. Respondent 2, Practice Response; Photographic Narrative.

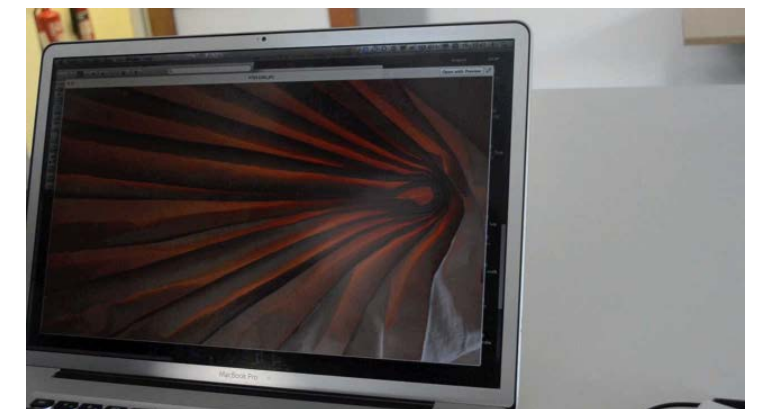


Figure.81. Respondent 2, Practice Response; Photographic Narrative.



Figure.80. Respondent 2, Practice Response; Photographic Narrative.

# D(ii). Respondent 2

A: Which part have you enjoyed the most?

Q: Good question really...from the outset I am no longer just a practitioner. I like to contextualise and theorise and understand what it is? Again with the can't stop looking it is not just about the visual ...I am constantly looking at other people's research , bringing that into it and a pile of papers waiting to be put into what I am doing, because it is huge.

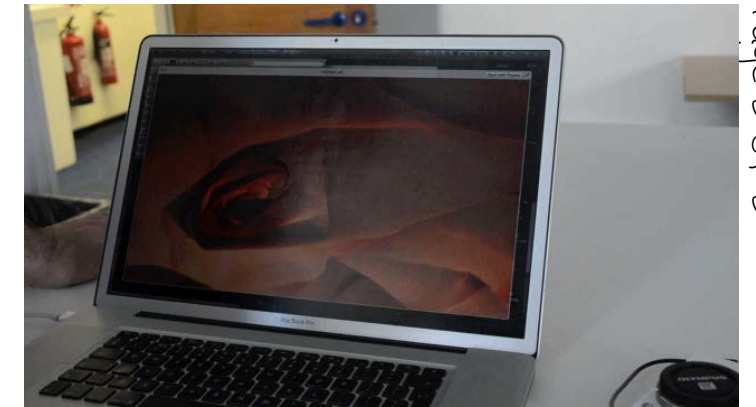


Figure.84.Respondent 2, Practice Response; Photographic Narrative.

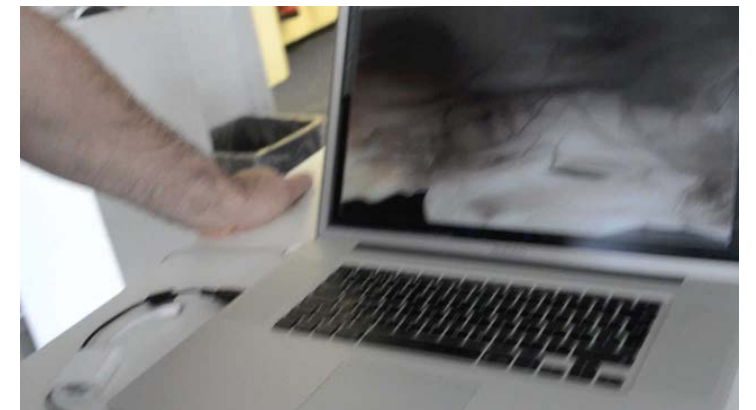


Figure.85.Respondent 2, Practice Response; Photographic Narrative.



Figure.86.Respondent 2, Practice Response; Photographic Narrative.

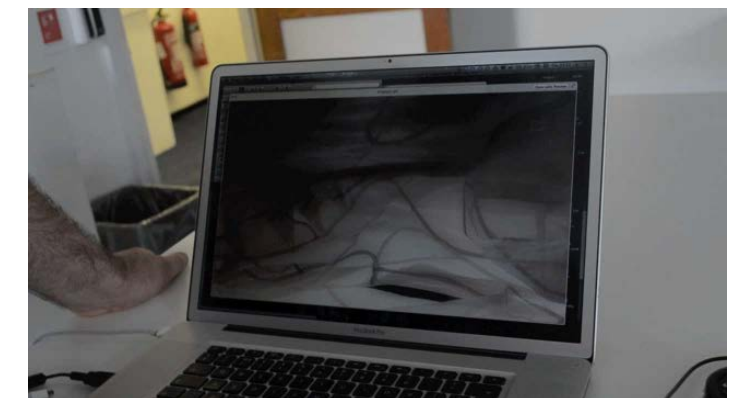


Figure.87.Respondent 2, Practice Response; Photographic Narrative.



# D(iii). Respondent 3

## PERSONAL AUDIO RECORDING .

This portfolio of fashion practice, I think ...what I was trying to say before. The practice portfolio ...I was really questioning whether it could be as open as one want would like it to be, as honest as one would like it to be.

The way of seeing the practitioner's visuality . I think you can observe a line of thought but I don't know if it's the most truthful line of thought? I think that very often, as a designer, we edit that line of thought. And we present what the viewer expect to see. I am not too sure if it is entirely honest.

As I said before, I think you can get to document some parts of reflective practice but you've put here, down below I quote "without this truth as practitioner truth that would be no reflection through, in or of practice" and prior to this I was querying that. I don't know. As a designer are we honest? Are we really honest?

I really like this diagram. This diagram where it says it is about a contribution to new knowledge. I found it fascinating. Is it telling me this is how I think? Mmmm? This gaze of practice, knowledge of fashion practice, conscious seeing? OK this idea of reflective practice and the practitioner role. That is interesting I think the reality of enquiry amid the practice would be very transparent. But not for me I think that there is a hesitancy of the designer when I think about my practitioner role.

I think that is possibly because I think I used to think like a designer. It is about ...as a designer of course, it's about the design working and ...is it really about pleasing the spectator or satisfying the requirement of the spectator . Suzie, you know this stage, this curatorial intervention. Has it made you hesitate?

Taking the time to record your work rather than having someone else record it for you. Has it intervened in your practice? Has it made you stop when others would forge ahead?

I love this quote, "this seeing is both situational and relational to the here and now or a moment as a conduit to the conditions of possibility". I think I am trapped in that constantly and I can see that you are trying to break free from that.

It's fascinating. I love these bizarre and tenuous links to each other. If we talk about here fashion's relationship with the arts. You mention Dali, Schiaparelli and the Lobster Dress.

Hehehe, yes I um, I think its quite interesting that I have also touched on that in my response to your work?.

You mention here, ...I think about the idea, no, you mention the artist, W.Y. McGregor and the vegetable store. This idea about, mmm well ...your voice your frustration about the experience of in practice contentment.

or the idea that the conclusion very often remains illusive and there is no obvious end but isn't that part of the pleasure for the designer? That it comes to a hesitant stop where you might handover the work to be viewed by others. That you then pick up other strands of it and continue?

Oh yes, Paddy Hartley, I love this. I love, love, love this. OK. So this is where I sort of see your work being really ...sort of the ideas between your work becoming intimate and really coming alive.

You have created a very emotive and provocative response. Are you aware how provocative it is? How unnerving it is. I am not sure you are. I am frustrated that you very often talk about sentiment. And um it's emotive but I think its rawer than that? Is sentiment the right word?

You've also ...I touched on this, the bridegroom stripped bare by McQueen. This idea of treating practice ...like almost replicating the movement of an artist is fascinating. As you said here, this "spontaneity".

I wonder if you have managed to record your own work in such a way? ...You actually in practice?

This Voice ...



Figure.88.Respondent 3, Practice Response; Collage/Blog.



Figure.89.Respondent 3, Practice Response; Collage/Blog.



Figure.90.Respondent 3, Practice Response; Collage/Blog.

# D(iii). Respondent 3

Mmmm, you write here about the act of seeing and the fact that, (by Berger) that the way that we choose to see what we look at, ...I am not too sure? if we do choose to see we look at I think **we see everything that we choose to see**, to focus, on particular elements. We take it all in.

OK one thing I will say is that visually I wonder how much you, how often you step out of your practitioner engagement. I mean **how often do you actually look outside of your own inquiry**

I am seeing references to several intriguing ideas....but have you done it enough? I wonder if you have taken on board happenstance, you know, the incidentals in this. Things that happen by pure accident that brings new knowledge? Have you taken that on board aswell?

My sort of thoughts on fashion practice as exhibition is always yes, yes, yes. I think my very own, my very first sort of experience of that would have been the Issey Miyake exhibition in the early 80s at the V&A. Always, always a point to explore and engage in dialogue if it's done well and interesting enough ...you know when it's done well.

You do ...as you said here, you do become part of the creative process. It might be retrospectively. But, ah yes, we are talking about The SHOWstudio Fashion Revolution exhibition.

**Interesting enough I was thinking of that too?.....**

So listen I am finding that by **looking at...the sort of actual plant structures themselves**, I like that but part of me feels that there should have been a sort of slight move away from that so that it becomes not ..it moves away from looking at flowers. the sort of intent gathers meaning in another way. However you have stayed with this motif of a sort floral narrative. I think it's a really romantic response to this form. **I'm not too sure if I am so romantic?**

In conceiving this narrative. **This is very poetic.** **I am not sure to if I see the same poetry that you see.** No I can see, but I am not to sure if it interests me in same way? In fact it doesn't. I am being tentative here.

Narrative as invention. One thing I will say ...as I think this is coming from my experience as a textile designer ... One thing that I will say is that you can talk about the language through which design can speak . I think I would have taken that to be much more literal than you have done...I think you may... it seems as if **you are devising a very visual response**

I've always talked about, sort of design in much more sort of, a widely central approach. **It is not just about the visual. You have got to hear it, smell it, touch it.** I don't know. And then you are talking about the film. I worry about the film because it does tend to distance the viewer even further.

And this is a very good film.

Ah yes, the Philips design Probes, Yes the skin dresses. This is where I see design becoming much more multisensory. This is not just about the viewing experience, it is about smells, the touch yadi yadi yada ...

Yes, I think I am really fascinated with the spectator role. Yes **the purpose of research can only be valued when others take some importance and build on it...** .....I don't think it just applies to the research it applies to practice. They are building blocks.

Fashion is an artifact. Looking at this film. I think its fascinating seeing it sort of move.  
Hello come in.

Q: you are ready for us?

A: No, no. Go away I still talking ...no talking for England.

A: You know it is really interesting when you have got your sort of static image "fashion is an artifact". I love the sort of **seeing the barebones of the dress**

## This Voice ...

In response to the language of flowers



I am browsing the internet. Not the ideal place to consider flora but it is raining outside and I cannot get out into my garden.

While the most romantic perception on the language of flowers is reliant on its semiotic dissection, the true purpose is often disregarded. For a plant its one purpose is sex, and flowers are the sexual reproduction organs of some plants. A flower is the most evolutionarily advanced method of a plant to reproduce, and every part of the flower is involved in facilitating sexual reproduction. The most engaging part of the flower (at least at first glance) are the petals. Used to attract pollinators, they are often showy and colourful, with beautiful patterns and markings. Their appearance often reflects the interests of an animal or bird that can pollinate the plant.

'I am browsing the internet. Not the ideal place to consider flora but it is raining outside and I cannot get out into my garden.

While the most romantic perception on the language of flowers is reliant on its semiotic dissection, the true purpose is often disregarded. For a plant its one purpose is sex, and flowers are the sexual reproduction organs of some plants. A flower is the most evolutionarily advanced method of a plant to reproduce, and every part of the flower is involved in facilitating sexual reproduction. The most engaging part of the flower (at least at first glance) are the petals. Used to attract pollinators, they are often showy and colourful, with beautiful patterns and markings. Their appearance often reflects the interests of an animal or bird that can pollinate the plant'.

Figure 91. Respondent 3, Practice Response; Collage/Blog.



# D(iii). Respondent 3

underneath I love, love, love that **so transparent ...much more organic** in many ways. In the second dress where you say what is fashion art, what is as fashion artifact?

OK, let's go onto the language of flowers because this is probably where my response lies more keenly because I think that you've taken a very romantic, as I said before, a very romantic take on the language of flowers. And I think that is almost as if you are sort of not admitting, we've talked about this, before, **how erotic** these the flowers are, we've mentioned that before but actually **the dresses themselves are very erotic** and almost as if you have chosen specific fabrics to construct them to negate their eroticism. It would be fascinating to see if you have constructed them in suede, leather or fur, I mean really made it very very pronounced. And I think that is probably where my response lies. Looking at that and it's not comfortable talking about it. Yes its very sensual.

Your record of experience is fascinating.

Your deconstruction of the viscosity of fashion practice. I don't know. I think you should have started by dissecting these flowers and really looking at them. Ok, the fashion shoot is wonderful. They look innocent I know they are meant to be touching on the tussie-mussie but I still think they could have been more sensual maybe than the way you have presented it ?

That's your final images. I would have done something much more radical with it. They are beautiful, they really are?

This page of "what is it that I see" is just sort of **the most erotic series of textiles** that I have seen in a long time ..... They are Georgia O'Keefe's, they are quite wonderful really.

I think when I want to do, to claim it in a very sort of tactile way, I think I want to approach it like that.

Oh we'll see..oh, look at that black and white? Wonderful.

And Black, ah yes! Very dark, very erotic, very very very erotic!

One of the words when I was sort of brainstorming about your practice, **one of the words I put down was skin**. This is wonderful, even in black on the page where it says this performative state, it looks like really lose, **black, burnished charcoal black skin**. That sagging and drooping...ah it's wonderful.

And then you see it in pinks. Suzie, together **it's very pornographic!** Hehehe. And yet **you don't mention that at all? Why not?** This is the bride stripped bare literally?

Mmmm, you are sticking with this idea of the Tussie-Mussie, I think you should move on beyond that? I would have liked to have seen you beyond that. Dirty it up a little bit?

OK, it's interesting, you know when you see your work on the catwalk, its very very innocent. It was really downplayed and yet the dress is transparent? That's very beautiful.

Have you actually recorded the response of the wearer and how they move in it?

Yes, the practitioner always asks "who am I"? But ideally the practitioner contextualises their approach....but they don't always, Suzie.

I don't think you talk about your insecurities enough? That's probably at the heart of the matter.

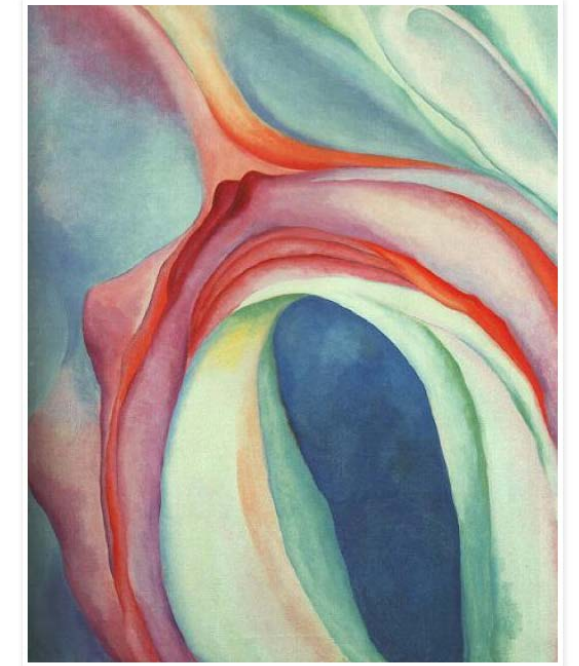
Suzie, you shouldn't be worried about different types of events.you should just be doing. **What's right will come to you.**

Your thinking like a designer and **you are trying to find a space where between design and art** and **it does not have to be right. It just IS**

This Voice ...

## The Modern Flaneur

The art of looking, really looking



'I never imagined myself to be a writer. Writing is painful and frighteningly personal, a state where one is at war with oneself. I see myself as a designer. Designers get their hands dirty but they rarely ended up bloodied, naked with their guts exposed'.

Figure.92. Respondent 3, Practice Response; Collage/Blog.

COMMENT: THE SPECTATOR HAS  
BECOME THE PRACTITIONER

Author

# D(iii). Respondent 3

## CONVERSATION .

Q: Do you mind if I ask you a couple of questions. Do you want to tell me a little bit about you?

A: Well I am an ex-textile, printed textile designer and my area of expertise is within print, not just to print on a flat surface but also to construct three-dimensional forms. So, yeah, I became a bit of an expert in that field. Subsequently I started to teach in art and design and some how this led onto me teaching theory. And then somehow, someone not so far away from me, suggested that I teach within media and fashion styling. So that's been a really interesting and ....formative experience. Yes that's the words that I am looking for and um, and its fascinating the way that these experiences can come from left of field. And um affect how we think from the most unlikely of sources, as you know as we have had lots of discussions about that. About how you have pushed me into writing....in a very nice way and my life has completely turned around because of it.

And so I am an ex textile practitioner who talks about design and has a very critical response to what I see which is about beauty and the body. I do not have a tactile approach any longer which only some times bothers me. I know, if this had happened to me at an earlier point in my career it may have bothered me more, but not any longer. But still I feel as if I am a bit of a fraud as I am not naturally a writer and yet I am now exposing myself and I am finding that a difficult experience.

Q: But do you think that your excitement for the visual is backed up because it is underpinned by your knowledge of theory? So therefore the meaning is much more ?

A: Absolutely, Yes, I understand the experience of that and what the practitioner is going through. The hesitation, the deliberation, the naval gazing. The naval gazing is fine because it is part of the experience. But I um naturally, because I had this in my career, when I was working in a textile studio. I am naturally led to lead other people to push their ideas further and make other suggestions. So um I think possibly where I am now is the perfect place to be.

Q: Wow. That's amazing. So do you have contentment now...you as a practitioner.

A: Yes! It's not easy but you know it's a contentment that I had when I was just a textile designer. Contentment when I was a designer and of course just being in the studio and directing other designers. I was very happy to do that. I think where it became problematic for me was when I had to explain my thoughts and the steps I was taking to get to that conclusion.

Q: And that's obviously the bit we can hopefully draw out a little bit more...how you have managed to describe and talk about your practice. That's the bit that everyone finds very hard to do. A sort of nervousness creeps in.

So do you think you consider yourself now an expert practitioner

A: I am going to say yes. But then I think what I am an expert in as I have kind of left one field and am entering another. So I see that expertise evolving

Q: So it has not stopped but you have grown and emerged as an expert practitioner.

A: I do find it strange because there are very few people who have had that practice experience and then they move over...and that does not happen very often.

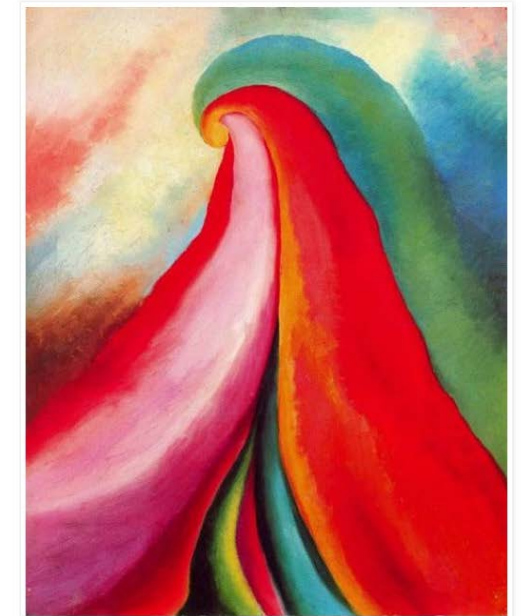
Q: Mmmm...any ideas why that might be?

A: I think there is the feeling that you are not going to be taken seriously ..that you are just playing. Is that what practice is...just playing?

Q: Is that a confidence issue though?

A: No, because even though I hear one thing from other practitioners I see another. I observe ...When they talk about their work, they are still very hesitant. It's only by presenting their work in front of others over and over again. They overcome that

Q: Ok lets talk about your response. Tell me about what you have done



*If I could paint the flower exactly as I see it no one would see what I see because I would paint it small like the flower is small. So I said to myself - I'll paint what I see - what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it - I will make even busy New Yorkers take time to see what I see of flowers.*

*...Well, I made you take time to look at what I saw and when you took time to really notice my flower you hung all your own associations with flowers on my flower and you write about my flower as if I think and see what you think and see of the flower - and I don't.*  
- Georgia O'Keeffe

*I never imagined myself to be a writer. Writing is painful and frighteningly personal, a state where one is at war with oneself. I see myself as a designer. Designers get their hands dirty but they rarely ended up bloodied, naked with their guts exposed. The interpretations of the work is reliant on others. I like the associations others make. Writing is too explicit. And yet I write because I like to observe.*

'The interpretations of the work is reliant on others. I like the associations others make. Writing is too explicit. And yet I write because I like to observe'.

Figure.93. Respondent 3, Practice Response; Collage/Blog.

COMMENT: THIS JOURNEY OF THE PRACTITIONER IS AS A PROVOCATIVE VISUAL COMMUNICATOR. THE PRACTITIONER-SELF CONSCIOUSLY NARRATES A LIVED REALITY THROUGH TACIT THOUGHT AND ACTION

Author



# D(iii). Respondent 3

A. OK, so my first response was to go back to basics and have a very tactile response as a textile practitioner. Actually this whole sort of area of questioning brought it all out. That it was always at the back of my mind. Who am I, what am I. am I one thing or another. But then I thought ...no..no I'm a printer. But then I don't have any facilities around me and if I was going to do it I would really have to go out of my way to get a print table, get a screen, take time out to do it.

And I don't have my studio any more and I can't just walk down the road twiddling my thumbs thinking about it. You know thinking about it for the next four hours. So um, I also, as a designer, I really, the first thing in my response was to ask what do you want? You don't ask that if you are an artist. You just think..I'm going to do this. So um, you know, I really just sat around for a long time thinking what do you want? How am I going to please you. As I think that is what most designers want to do? Most designers want to please the viewer or the client. So I was not really too sure what you required of me. I still feel as if my writing practice is very novel, even though it is out there. It is still very novel. I didn't know if it was good enough? So I sat around for a long time

Q. Mmmm Ok and do you think that that was what I was interested in?

A. No, but as a practitioner, you always want to please.

Q. Yes Ok, I guess it's about being judged...and you get nervous about that. Ok, What about because the idea was that I let you into a window of my world in away. You know, completely laid bare. This is me. In some ways I am still very nervous of that. I just completely exposed myself and I suppose where I wanted to go with this, hoping that it would allow other people to feel comfortable about exposing their practitioner selves. So I was not expecting more than that.

Lets talk about your response. What have you done? Let's have a look

A. Well I... kind of in my head I was looking at lots of ideas that I have touched on in the past. Initially I was looking at these very laborious cut outs, going to make you think of floral motifs. Well I am in the area of make up and hair and maybe that's what she would expect. I should be touching on that. I felt really frustrated. It's really interesting that my natural response which would have been tactile, it was not enough anymore. It was not honest enough. As a designer you edit. You self edit as you go along. I did not want to self edit. I just wanted to explode and just have it all out there. Almost use this as a sounding board for myself. A bit of a rant in my head? So yes. So I started doing these collages. Something I want to touch on. I will still pursue it but I felt they were very naive.

Q. But why? Why would that be?

A. Because I had not done all of it. As a textile practitioner, I would have, or even any area of my previous experience of fashion I would have had complete control over every single stage. And here I was taking images that had already been photographed and trying to manipulate them and there was not enough of my design intent there. Yeah, I don't feel I need to produce a piece of fabric anymore?

Q. So that is interesting about yourself as you have assumed you are a textile designer for many years.

A. Yes, and in the back of my head I do have to check myself because my first response is to say I am a textile designer as I have said it so often

Q. So then, you mentioned earlier that you have grown to become a theorist and you love writing and words. So why wasn't that going to be your response?

A. Because, honestly, because I wanted it to be a very emotive response. And my writing in, my head, is very factual. However, I know that others have said, when they look at my work, have said that this is what is so great about your work because it is so emotive. You are being so opinionated. And, but I did not think it would be enough to be just opinionated. I thought, to be validated it must be backed up by critical discourse.

Q. But artists don't think that?

A. No they don't. They don't

## This Voice ...

### My first observations

Key words:

Sexual objects; reproductive organs; petals; colourful; beautiful patterns; markings; dissection;

Skin; folding; creasing; shaping; forming;

Marking; stitching; cutting; slashing; slicing; surgery; cosmetic;

Fragility; soft; voluptuous; intimate

Attraction; repulsion

Sometimes looking this closely feels really personal. I am aware that I am observing something that is usually hidden. I want to turn my head away.



### 1 comment:



The visual and literary language of the spectator is emerging as a reasoned understanding of practice.

[Reply](#) [Delete](#)

### 'My First Observations

There are several similarities between 'Transformation and Deconstruction' and that of dissecting flora. By conceptualizing the process of creating, observations of the structures that make it possible can be made. Likewise, by dissecting a variety of flora and identifying their parts, a better understanding of the mechanics of flowers is also made.

Key words:

Sexual objects; reproductive organs; petals; colourful; beautiful patterns; markings; dissection;

Skin; folding; creasing; shaping; forming;

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Fragility; soft; voluptuous; intimate

Attraction; repulsion

Figure.94. Respondent 3, Practice Response; Collage/Blog.

COMMENT: THE VISUAL AND LITERARY  
LANGUAGE OF THE SPECTATOR IS EMERGING  
AS A REASONED UNDERSTANDING OF PRACTICE

Author

# D(iii). Respondent 3

Q. They just do. And when you did your textiles you probably just did?

A. Yes

Q. So you've morphed into somebody who feels they have to substantiate their creativity?

A. Yes, and you know, I have said this before. I some times feel like I am a fraud. Because if there was a history of practitioners moving into theory. I would probably see a path and follow that. But there isn't. ...and I probably feel like I am floundering a little bit.

Q. But part of this research is about finding a path for practitioners to become practitioner theorists. Because they are so nervous of writing about what they are thinking and doing and contextualising what they do. Its just not what practitioners do. And there are not that many examples out there of that. There just isn't. So partly this was about getting a starting point um and hopefully a window into what that might mean for a practitioner and say 'it's Ok'. What you are doing is fine, whether it's a collage, a piece of writing or a textile. So as you can then back it up with theory which is linked to your reflective practice of it. Aswell as some contextual references, as well as the visual traces.

A. But I feel by just by going down that route, in my head, there has to be some kind of martyrdom to this. If you are gonna do it, you have to spill your blood and guts. With no hesitancy and you have got to go all the way or don't do it all. And be completely honest. And knowing that in the back of my head ... I was hesitating. It was probably why I just stuck to this. I started off saying in my written response it was going to be a blog. Then I went no no no it cant be. I am going to do this instead.

Q. Ahh, Because, again part of this, where I have got to is about practitioner truths. And its about being true. What ever it is, is what it is? And you have struggled with this? Why?

a. Yes, Oh god, yes. Because my designer, practitioner head, is saying, well no. There is a point in design, where in design, this is where it gets quite interesting. Cos I hope in my response to your work where I touched on that, but I think there is a point in design where you stop. It's enough. You don't give any more because that's what the client has paid for. You don't give them everything else they don't want to come back to you. There will be no more.

Q. So did you see this from a very commercial perspective as if I was the client almost?

A. I did, initially

Q. And did you move away from that?

A. Yes, but it took me a long time.

Q. OK, because there is no client. This is about you? You've struggled with that?

A. Yes.

Q. Ok, talk me through what you have done there, what are those visuals about. Where did they come from?

A. I was really thinking about linking it to make-up and hair practice and um this idea that I was trying to think of a way to resolve me having a very hands on approach. So ideally, I thought lets make it about make up and lets make it about hair. Um but then I am not a make-up artist and it would have meant getting other people involved. And I did not want that. I wanted me to do it. I have not had enough practice doing make up for me to feel really comfortable doing some one else's make-up.

Q. So you felt like you could not be true in a way

A. Yes, and I felt really frustrated by that. I just thought ...if only you had asked me in six months time. It's not the right juncture. So um anyway... So I started sort of looking at lots of images of faces. I really wanted it to be a response to the actual structure of the garments. And I love the way that you had ripped the body apart and put it back together. It was like Frankenstein's monster. It was wonderful and you made this new creature, and I really wanted to touch on that. So I started by just being very hands on, tearing faces and then I was thinking about stitching them back together. And then the other

This Voice ...



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Posted by faceculture at 02:19

1 comment:



The spectator contextualises practice for others to see...?

[Reply](#) [Delete](#)

'Sometimes looking this closely feels really personal. I am aware that I am observing something that is usually hidden. I want to turn my head away.'

Figure.95. Respondent 3, Practice Response; Collage/Blog.

COMMENT: THE SPECTATOR CONTEXTUALISES PRACTICE FOR OTHERS TO SEE...?

Author



# D(iii). Respondent 3

thing that came out of my observation of your work, that it was very erotic and very sensual.

And so I started looking at very sort of erotic and sensual fashion images. And so I started putting those together. Tearing those up, putting them together. And then folding it, creasing the paper. I just felt it wasn't enough. I wasn't having that sort of, by folding and creasing ...it was not me really responding to the garment. This was about the paper telling me what direction it should go into and I felt really frustrated by that. I even ended up making large paper roses. I just...I threw them all in the bin. I got really angry with them. Sorry, no this is not what I want. It just looks like a paper rose. They have become something else. They are floral but they have um, they signify so much more.

And so I felt really frustrated. Anyway I am done with this. It is just not what I am happy with.

Q. Because the original source material was not yours? Is that the reason ...why do you think?

Another person who is taking part in this research actually collated some images, Ok they generated the images, may be that was the difference, and they had a plan of what they were going to do, but when they saw the images, they said something else to them and they are following a very different path from what they first thought. It might be that is where you are at do you think?

What would you do with this next? Say if I was a client

A. I think I would go back to paper but I would ultimately work with others and construct a series of photographs with make-up and hair.

Q. OK, say if you were going to do that ...you mentioned about the dresses being deconstructed and reconstructed in a sort of body form ..how do you think you would translate that into hair and make up?

A. Well it would not have stopped at hair and make-up I would have continued to manipulate the image. One of the things that I touched on, or thinking about the work, it was very reminiscent of cosmetic surgery and the way that the body was contrived. I just love when you look at the garments, the pencil marks, the slashing of it, the forming, the pinning, the tucking, but because of the fabric, the cotton that you used, it was really reminiscent to me of skin. Almost as if you were constructing a new carcass for the body. But of course there are these erotic motifs and it was a very feminine, overtly feminised erotic carcass. Yes.

Q. OK that's interesting, but it never set out to be that.

A. No, but you can never get away from that if it's Flora. That's just what they are

Thank you.

## This Voice ...

### Soft, voluptuous, intimate

*In the nineteenth century, women's close symbolic association with flowers was used in paintings as a means of locating the female role in the domestic sphere rather in the world of intellect and commerce. Flowers represented an innocent soul, pure and decorative.....Paradoxically in the newly Freudianized New York world of the twenties, flowers became the antithesis of this ideal of innocence; they were now seen to represent sensual and erotic feelings.*

*Georgia O'Keeffe: A life. Roxanna Robinson and Georgia O'Keeffe. Page 281.*



Posted by faceculture at 02:25

### 1 comment:



Is is only now that I begin to see... This spectator of practice describes an 'own' knowing of what 'is' at the time of knowing?

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Figure.96. Respondent 3, Practice Response; Collage/Blog.

# D(iii). Respondent 3

COMMENT: IT IS ONLY NOW THAT I BEGIN TO SEE... THIS SPECTATOR OF PRACTICE DESCRIBES AN 'OWN' KNOWING OF WHAT 'IS' AT THE TIME OF KNOWING?

Author

This Voice ...

## I have a lobster on my dress

Seen in the final stages of the garment design are evocations of romance and erotic sensuality. There is a dialogue to be held here, one that is clearly linked to representations of the inner and outer self. I am surprised that women are still debating this. Should I be surprised? The garment recalls an era of Tussie-Mussie's and hesitant intent and yet there is undeniable power in its blatant sexual motifs. One recalls the Lobster Dress worn by Wallis Simpson and created by Elsa Schiaparelli. Several famous images by Cecil Beaton of Wallis Simpson wearing the dress are to be found. The lobster motif was painted by Salvador Dali and held inherent sexual intonations because of his link between food and sex.

What exists in all of us is played out in the form, structure and markings of the fashion garment. Here, the duality of sex and romance are seen to run along together and seemingly intersect at the same time.



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Figure.97. Respondent 3, Practice Response; Collage/Blog.



# D(iii). Respondent 3

## I changed my mind.

There is something mystical about observing flowers closely. The raw, scientific nature of the sinuous postulations of the petals as they emerge from bud creates a tension that places emphasis on its momentary state. You need to visually drink it in. There will never be another quite like it. Likewise observing the fashioned body, where the figure is contorted through the cut of a sleeve, the lowering of a collar, the nip and tuck at a waistline, the subtle drape of fabric representing the weight, strength and yet delicate nature of a petal. The creative process reveals ribbons of fabric that somehow come together to represent the designers intent, a reworking of the body that aligns more to that of a cosmetic surgeon. Cutting, slashing pulling and shaping in this way seems to be allow the inner strength of the body emanate from the female. Possessing the creative process seen here is far more interesting than attempting to be stylish. It is easily seductive, yet in a different manner from the traditional perception of the creative design process. It is much more aligned with art.

Strange, I used to to think of fashion designers as architects.



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Figure.98. Respondent 3, Practice Response; Collage/Blog.

COMMENT: IN THIS CONTEXT THE PRACTITIONER EMERGES AS THE CURATOR OF MEANING AND MESSAGE. THROUGH PRACTICE THIS CONSCIOUS SEEING EXISTS AS A DISCOURSE OF FASHION PRACTICE

Author

COMMENT: IS IT THAT THE PRACTITIONER UNWITTINGLY PRESENTS THE AMBIGUITY OF WHAT IS OR WHAT MIGHT BE?

Author

COMMENT: "POSSESSING THE CREATIVE PROCESS". I ARGUE THERE ARE DISTINCTIONS THAT CAN BE MADE BETWEEN THE FASHION DESIGNER AND THE FASHION PRACTITIONER. THE FASHION DESIGNER IS LED BY COMMERCIAL REASON WHILST THE PRACTITIONER IS THE AUTHOR OF HIS/HER CREATIVE PROCESS

Author

This Voice ...

There is a need for clothes to make sense again.

*It is the function of art to renew our perception. What we are familiar with we cease to see. The writer shakes up the familiar scene, and, as if by magic, we see a new meaning in it.*  
- Anaïs Nin



Figure.99. Respondent 3, Practice Response; Collage/Blog.

# D(iii). Respondent 3

## The Tailors Shears

The *Fashion Body Project* curated by SHOWstudio deconstructed the body through a series of videos and essays, linking fashion to the arena of art. Through a series of perspectives, this approach allowed the viewer to dissect and investigate the body, an approach taken from the medical profession. The anatomy of the clothed and unclothed body is presented to not only determine the internal structure but to discern the relationships and function of the various components. *The Fashion Body as Memento Mori* clearly presents the discussion that is to be had through observations of the cloth, body and skin, while *The Evolution of Practice* can be seen to be a continuation of this.

An even closer analogy might be drawn between pattern-cutter and surgeon: the dots and dashes of a jacket's template standing in for Gray's Anatomy.

Christopher Breward



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Christopher Breward

Figure.100. Respondent 3, Practice Response; Collage/Blog.

## The same, but different

I am pleasantly surprised by the similarities in tools that are commonly used in a biological dissection and those used by the fashion practitioner. Tools used to construct a narrative of practice.

- scalpel
- scissors (dissecting scissors)
- thumb forceps or fine point splinter
- mall probe and seeker
- surgical spatula
- magnifying glass
- surgical chain and hooks
- razor
- surgical blow pipe
- surgical prong
- teasing needles
- pipette or medicine dropper
- ruler or caliper
- t-pins
- dissecting pan

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Figure.101. Respondent 3, Practice Response; Collage/Blog.

COMMENT: AS THE SURGEON CONSTRUCTS THE NARRATIVE OF HIS PRACTICE FOR OTHERS TO ENGAGE AND BUILD ALL FUTURE KNOWLEDGE THEN SO DOES THE ENGAGED FASHION PRACTITIONER AS HIS PRACTICE EMERGES FOR OTHERS TO SEE

Author

## Dissecting the Body



The process is ugly, bloody, exhausting and yet the practitioner persists, hoping that the final conclusion will become satisfying to the eye. But in the middle of the chaos, and the insecurity there is a moment of calm. Where the end result is not the point, the act of doing is. Are all designers this masochistic?

Figure.102. Respondent 3, Practice Response; Collage/Blog.

## Ugly, bloody and exhausting.



Figure.103. Respondent 3, Practice Response; Collage/Blog.



# D(iv). Respondent 4

## PERSONAL AUDIO RECORDING .

The first thing that comes into my head when looking at the images is a mixture of beauty and feminism and a real under sort of like bearing of macabre stitching um almost as though the dress is the flesh, the being. The person who is in it wearing the dress has become one with the fabric. Um almost like an alien species um but that it even flows from one material such as the skin to the fabric. Um especially the images of the model wearing the fabric over the head is an almost cinematic visual. Something that was created for a fictional world. Um Um yeah. Almost aswell um a very interesting resemblance to a period setting such as the 1700s? The Victorian period. It's a very interesting mixture of elements. Um I can't put a finger on it its very different from anything I have seen um within fashion. And this is some one who has not got a very big fashion background. I find it very exciting. It's the I think it's the um fictional element it almost tells a story um which I enjoy. I enjoy analysing the various um subtleties and the um what the dress is telling me through the fabric um so it's very um hard one to put a finger on. ...but very interesting and beautiful at the same time.

## CONVERSATION .

Q: OK. Alright so now just sort of tell me about how you responded... what made you pull out the things you did and what did it say?

A: Well it was mainly a factor of um gathering the essence of what you were trying to capture. That one of the other things that I probably first picked up on was the fact that there is so many different organic um pieces that are put together um that it reminded me of the um surgical um form of um like um a human body almost. It did not really ...I never thought about it as fabric or um fashion.

Q: So was it not fashion to you, it was like body. You just saw body and kind of an extraction of body.

A: Yes

Q: What was that. ...was that the seeming detail or...

A: It was the seaming...I think. It was the organic process of everything, It was, I saw it as an anatomy of things.

Q: Ah, that wasn't just seeing the garments? That was actually seeing all the sketchbooks, the development work?

A: The sketch book and the fact that it was made up images of um period paintings, flowers, and flowers almost remind me of um the curvaceous, um feministic look of the female figure um and mixed in with that almost macabre stitching and the measurements that um interject between the research of other mediums and things such as that that probably inspired the design ...of which the path you are going down um that's how I saw it.

Q: And what you mentioned the darker side? Cos that I sort of recognised that in your work a little bit.. So what was the darker bit you saw in this work?

A: Um I think it, It is always that thing where you have the surface of something where it seems somewhat innocent. It's a glazed um like surface of something that is beautiful and below it is the inner workings and the mechanics and the engineering of beauty and that can sometimes be ugly.

Q: And does the ugliness inspire you...is that what?

A: It does. I prefer ...um ugly isn't right word. It is too hard a word for me to use. I think it's a necessary part of forming or creating something. In some ways I find it more interesting ...the mechanics of something doesn't necessary have to be beautiful. But at the same time it is... it is the crafting.

Q: And what brought you to... I mean this is all pages from the sketchbook and things. So were they random or did you kind of select ones for any particular reason?

A: I selected as many different um pages that I thought were um were as different in terms of what was being used to um what is the word I am looking for? Almost to provoke ...your using things that I thought provoked me to think of a certain essence um images?

Q: Talk about a bit more about provoking then. So looking at these things, what did provoke you as a kind of practitioner

A: It really brought out flavours almost a visceral taste I mean in the sense of like colours that were being displayed in the book like the pink and the black

This Voice ...



Figure.104.

Respondent 4, Practice response; Graphic Narrative..

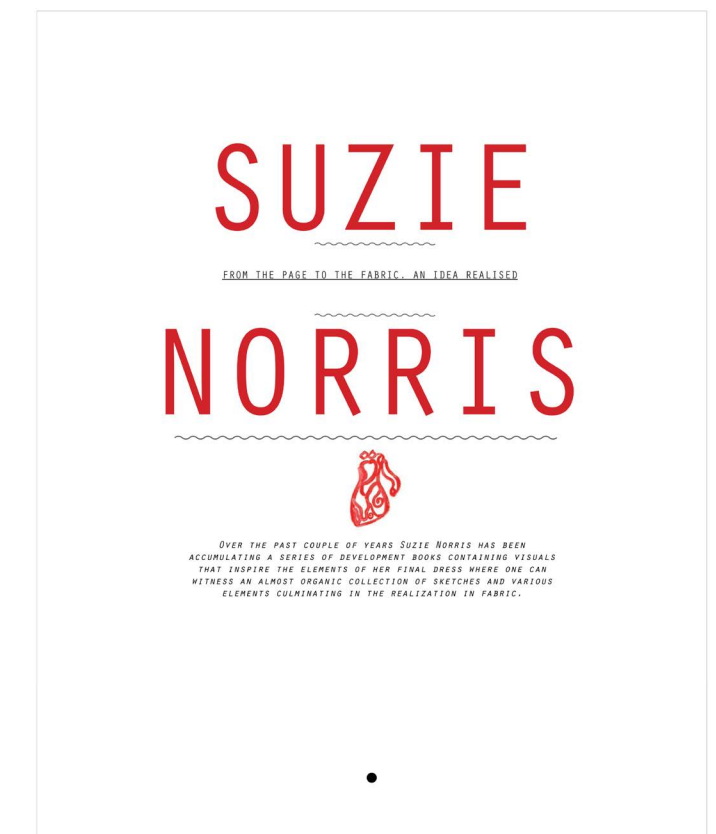


Figure.105.

Respondent 4, Practice response; Graphic Narrative..

# D(iv). Respondent 4

and things like that. It was more not necessarily something as vivid as um me thinking of a particular thing or an object it was really down to um the way I um think about things when it comes to people talking ... **the sound of their voices I always get senses like taste**. It's very strange the way I sort of pick up on things, but yeah it's was **a very** sort of like, **organic sort of experience** going through everything

Q: And did you read any of it... or were there kind of reference points. Was it the visuals that drew you into it or what was it?

A: Well it was **the writing that drew me in** um but not necessarily ...cos I am bit a dyslexic. **I look at the way things are written rather than what I am actually reading**

Q: And did the way, cos obviously they were very personal diaries, did that draw you in more because they were written very personally .....they weren't written in very formal language?

A: Absolutely, yeah I think that was another aspect was that **It looked as though I wasn't meant to be reading it**. It looked as though **it was something that was supposed to be kept hidden** um **rather than outsiders going through it** like ....such as myself. **I felt slightly rude going through it**.

Q: Ah that's interesting. Ok. How did that feed into to your response to it though? ... Was it like being let into a secret or...??

A: I think so. I felt that as though **I was given a key to a sweet shop** in terms of what....well, I know it can be easy for me to say that its really good for what I needed for my project., but I felt slightly lucky um to get access to this and in some ways **it inspired me to um change the way I work and develop** um in my design process um **I have started to be a bit more organic**. So it was definitely ..I got a lot out of it personally not just for my project

Q: Was it because you could relate to it.

A: I think so.

Q: Was it about...It was ok to work in that way. Because sometimes as designers we worry ...I mean when I gave those to you...I wondered what he's going to think as it's like exposing yourself isn't it?

A: Absolutely. It's just really **opened up a lot of possibilities to what I could do through using a particular process like this**. So It was a really sort of like **a fulfilling experience going through it**. Because I gained a lot out of how ... in doing graphic design, sometimes your process is very regimental and clinical because of a lot of it is digital so seeing the way things can be done such as this, you really get an idea about what can be formed in the mind by using um like things you can stick in a book, tactile objects and **what your thinking in your head can be poured directly on the page rather than it being processed through some sort of keyboard** or something like that. I think that's what struck me.

Q: Because we lose so much constantly working in a digital format ....?

A: I think so yeah, it was an all around positive experience um having access to this. I felt very privileged.

Q: Brilliant, thank you. Is there any more?

A: Yeah. I just used certain quotes from the questionnaire and some of the images did not come out as high res as I'd hoped..... They did warn me of this but the pdf I sent them they said there was something wrong with it

Q: That's all right I kind of like it sort of hints at things doesn't it?

A: Yes

Q: And what about the statements here? The're obviously some responses that you picked up.....Why did you call those that?

A: It was more a case that I had so much material from various different people. It was one of those horrible decisions where you have to compromise on what you are showing and communicating to who is ever going to be reading it because it was the case of me and my tutor saying right, what is your project about?



Figure.106.

Respondent 4, Practice response; Graphic Narrative..



Illustrating Mood

Figure.107.

Respondent 4, Practice response; Graphic Narrative.



# D(iv). Respondent 4

And in this case I had to sort of say to myself ok this illustration, this fashion illustration, is what I need to be talking about rather than I have so many things I really wanted to pour in there.<sup>2</sup> But **it's a case of being disciplined** so I stuck to an aspect um of points of when you were **talking about your struggles** with getting back in to the illustrative side of developing for the gown um and that **it was a case of finding yourself artistically** and exposing **all things you have to relearn**. I found that was a really um intriguing area to go down.

Q: I guess it's not something you've have ever considered. Cos while your still busy being creative of course when you've been working for twenty-odd years..... you loose it and that's the problem. It's quite a scary place to be when you know in your heart you're a creative person.

A: **It's like a black hole**. I guess. There was a point I was doing a lot of film work, video editing work and being out of that area for three years and then going back into again **It just scares me** the amount I have relearn.

Yeah that's getting off the point. I just looked at various other pieces and the way things are... I mean this page here I really like because the shapes are so different to what is going to be put together later and how it looks. This was another side of that **macabre sort of like skin Frankenstein fleshy sort of evolution of an object**. I found it interesting.

Q: And how do you see this, and how does that link to graphics? You are trying to say something through using image and word I guess?

A: Yeah it was a case of being as simplistic as I could be without being overly cryptic in terms of how I could have shown something. I needed to be streamlined and this goes back to me having to just pull back in terms of my ambitions for the project, um so it was really ...it came down to clarity.

Q: And was that a big challenge.....how did you kind of um ...clarity when you are still determined to make it say something is a really hard thing to do?

A: It is kind of demoralising. Um I mean it sort of happened on my final major project as well .You have so many plans for how the work will turn out with all the material you gathered, all the research you've accumulated over the months? You have these grand schemes over the months ...for it to crumble due to time constraints and things like that um I thought the only way I can do this justice ...the images I had, and the material I had, and research and everything was to **just be as minimalistic and let the images talk ... speak for themselves**.

Q: Do you think there's like an honesty Cos I've got this thing where you are true to your self or true to your creative self I suppose ...you know it's right. Did you have that ...how did you experience that?

A: Well it was a real sort of learning process, of um it was definitely a collaboration between me and the tutor um who sort of like turned me around in terms of what you can achieve by just pulling back. Um that gave me the sort of confidence to go forward with something that I am not used to doing because I am **always being overly complicated in my application** and things like that. Um it's a case of trying it and seeing it in front of you. And that's when it ...that things, the table is turned ...on what you probably thought wouldn't of come out or turned out great, actually does.

Q: How did you know that?

A: It's a very strange balance of um when **you see something in your head** or on the screen when you are designing it's a very different experience seeing it in print, um and it's something I am not used to seeing because my background is like I was saying is like film. Everything stays on the screen and nothing comes out physically and it's the um physicality of objects that I am still adjusting to.

Q: Do you think that's now important even though it might not have been before? You had not realised the importance of the physicality of it?

A: Absolutely. It's so hard for me to explain how things turn out when they are on the page. It's quite shocking. It was shocking to me because I have seen other people's work that I thought were very mediocre and not exciting what so ever. When I saw it in the design process and when they showed me their works printed its like a different thing all together. Its very hard for me to sort of explain it and yeah so....

Q: Is that because you have more connection do you think...more connection?

A: Yeah and **there is a balance on the eye**. Definitely. It weighs everything down and flattens everything.

"ONCE I WORKED IN  
CALICO THEN THE  
IDEAS STARTED TO  
FLOW AND THESE  
MOMENTS WERE  
INTENSE WHILST I  
WAS 'IN' PRACTICE  
AND EXPERIENCING MY  
CREATIVE HIGHS?"

WITHIN WHAT YOU'RE CONSTRUCTING, YOUR DEVELOPMENT SEEMS TO BE AS MUCH ABOUT DOCUMENTING VARIOUS INSPIRATIONS AND INFLUENCES SUCH AS CAPTURING AN ESSENCE RATHER THAN A SCHEMATIC ROAD MAP OF WHERE YOU WANTED TO END.

Yes, even though it is a journey...you don't know where you are going until you get there. The journey is frustrating with lots of dead ends...or what feels like deep mud or a black hole. I have learnt that this is part of my process. The black hole can be a very dark place with no end in sight. I have to walk away. I do know now that the black hole is a state of mind and whilst in this state nothing will be right. 'Design knowing' comes it just a case of persistence of looking. Learning to look as you don't know what you are looking for until you see it.

EACH OF THE SEPARATE PARTS THAT MAKE UP THE GARMENT ARE EXTREMELY FLORAL AND CIRCULAR. HOW DIFFICULT WAS TO ENGINEER IN TERMS OF TAMING THE SHAPES WITHIN THE FABRIC WHEN COMBINED.

I guess, although the practice outcome is not the most important part of my research journey, it was important to me that they were as special or as innovative as I could make them. The mastery of the pattern cutting is one thing but I hope the language or concept of the pieces is what come through?



Figure.108. Respondent 4, Practice response; Graphic Narrative.



Illustrating Mood

Figure.109. Respondent 4, Practice response; Graphic Narrative.

# 4(iv) Respondent 4

Q: OK so that's technically, but what about aesthetically or emotionally

A: Um I think um emotionally it's definitely the fact that it's done and that its printed. There's a sense of relief. That is the emotional side of it. Um its also a point of which you feel that you have evolved in terms of um what you should know, and its taken me a lot longer than probably many of the people in my class to realise that. Um of what that other side of design is, and in terms of what you are showing on the page.

When it's printed. Its definitely I feel um like I have gone through a period of evolution um in being constrained, um holding myself back and letting things breath a bit because before I was very cryptic and I over played things and the I only way I thought and my tutor thought was the only way I could do this justice and fashion justice is to let things breath. Um and Looking at your um development cycle. Things breath organically and nothing is de censored...um clinical. It's just as it is. And I think that was what was needed with the final design. Here was just the space that was used that needed to reflect the natural sort of shapes that created the final gown. It did not need massive amounts of typography or information everything was within...

Q: Is that because you've let the images do the talking as well as the words

A: Yes, I think it's such a striking, such a beautiful thing you don't need anything around it to distract it. That is the feedback I have been getting from my colleagues. There is so much breathing space for things to just fall on the eye. So that was my main sort of experience going through visual communication of this project was how I can use minimalism to reflect my topic.

So ...Is that OK?

Q: That's perfect



Illustrating Mood

Figure.III. Respondent 4, Practice response; Graphic Narrative..

EACH PHASE OF DEVELOPMENT  
I.E. ILLUSTRATION TO  
CONSTRUCTION CANNOT 'BE'  
WITHOUT THE OTHER?  
EACH PHASE HOLDS THE KEY  
TO THE NEXT. UNTIL, AS A  
PRACTITIONER, I AM CERTAIN  
OF THE PRACTICE THEN I  
CANNOT MOVE FORWARD.

Illustrating Mood

Figure.II0. Respondent 4, Practice response; Graphic Narrative.



Illustrating Mood

Figure.II2. Respondent 4, Practice response; Graphic Narrative..



# D(v). Respondent 5

## PERSONAL AUDIO RECORDING .

One thing I thought when I was looking at this um under the 'this voice' section it's very revealing, its very open, very honest about the thoughts and the emotions that this person, this researcher, was going through. It's very ...putting yourself in quite a vulnerable position. I think the translation of some of the thematic information, for example, the postcard, the language of flowers and the post card with the love letter written on the postcard, the translation of that into a fashion piece, and a fashion garment is incredibly meaningful and the release of deep representation of words translated into a fashion garment. I'm just looking at the journal entries and the caption of journal entries; it provides a really lovely narrative working through the entire portfolio process. The um work on the fashion show looking at how everyone is sort of literally consumed in this whole process in demonstrating the design of the garment, the beauty of the garment and how its comes together as a working piece of sort of fashion spectacle really. As I worked through the portfolio I felt like there is a growing confidence in the way that the work is evolving. The um shapes seem to become more confident as the process goes on.

## CONVERSATION .

Q: Tell me firstly a little bit about yourself? What is your kind of practice specialism?

A: I am a fashion academic here in xxx and I have experience of fashion garment design and also of handbag leather accessory design.

Q: Do you consider yourself an expert practitioner ...someone that is very experienced in the field?

A: Um well I think so yeah.

Q: Can you expand on that, tell me what you think that means?

A: Um I thinks it means knowing how to ...where to start with a design process, where to begin look for information, um how to understand wether there is a purpose to what you are actually designing or not. And whether there is commercial viability in that design.

Q: OK and how long you have been practising?

A: Around fifteen years.

Q: And do you want to be acknowledged in this research.....because obviously I am asking people to put, you know their heart on their sleeve really and putting some sort of personal response to the narrative. So would you happy to be acknowledged?

A: It's ok

Q: You are asked for the practice portfolio that consists of several narratives. I have given you a sampler of some of them, so one is about the practice and the journey of the practice as it's gone through and the other is about, obviously these are all in draft, but the other is about the exhibition ...tell me of your experience. How did you engage with it?

A: I started by looking at the journey of the design process and sort of worked my way through that and then I looked through the exhibition so I sort of did it in that order. Then I looked at what I was being asked to do. I found the process of looking through the journey and then the exhibition really engaging. Actually I sort of wanted to look at more and understand more or know more about this whole process. It was really quite engaging with a really nice balance of visuals that was supporting the text and the narrative running down the side.

The sort of personal reflection and the process being recorded of the journey being taken was really really insightful and I felt um puts the researcher in a vulnerable sort of position um within all of this because it's a very honest recollection of thoughts and a very honest reflection of the process and I used the words here on the first page of my writing. I don't know how to respond to this because it's incredibly insightful and it's a process this is laid very bare.

It makes me feel almost inadequate because I don't know if I could actually open myself up to that as much as this does. I think its very brave thing to do. Um so my initial reaction was ...this is what i originally wrote. "I can't do this. I can't respond, no idea what to write". Um so I really kind of struggled to begin with. Then, I began to think about what I'd seen. I tried to work my way through the sort of almost fog that it had created in my mind and felt I was being

This Voice ...

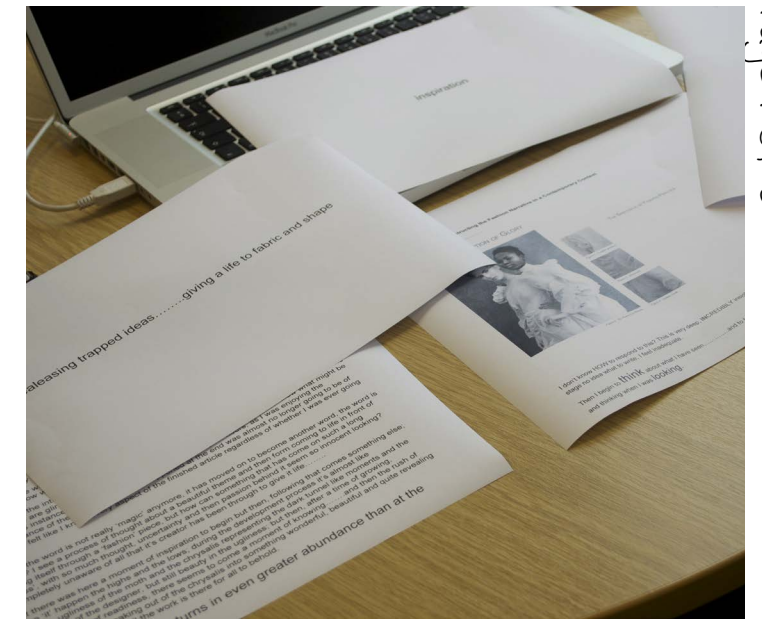


Figure.113. Respondent 5, Practice response; Writing Narrative..

# D(v). Respondent 5

a bit negative. So as a practitioner or as someone who designs my self I thought...OK I need to move away from that feeling that I had when I was actually looking. So I decided to sort of think OK I've got questions here to begin with. What am I my responding to? Am I responding to the process, the garment, the design, the detail, the fabric choice, the silhouette, there are so many things that as a designer you make decisions on that I could comment on.

But I decided to think about what it made me think of in a bigger context than that. I wasn't going to make comment on those finite aspects. Um the word that came to my mind to begin with was the word Magic. I have actually put the words that I think are really important in this process on paper here. That one I'll come back to. But the first thing was magic because looking through the journey of this process I felt like there was some kind of magic happening in front of me. Um I kind of did not know what was going to happen with all the work that was being done that I was viewing, um and the narrative that was going along side it sort of gave me hints as to what could happen. It made me think of an illusionist sort of struggling to find their way out of some kind of entrapment that they were in. They knew that they were going to come out because they always do. Um but they didn't quite know always its gonna be different. They didn't quite know how they were going to come out. It'll always be a slightly different experience. But they know they are going to.

Um and I thought actually I could carry on watching this process and looking through this for hours. Um because I was just enjoying looking at the process so much and I could continue reading um I kept getting drawn to the personal reflection section because it was so insightful, so interesting and something that maybe I could relate to as the journey that I go through. But I'd never really thought about it like that before. Um I just then moved on to another word and I think the word changes to become Evolve so um I think this was an evolving process that I was watching or looking at and its almost then moving onto this sort of chrysalis process of. ...There's this difficulty um which represents the sort of ugliness of the chrysalis maybe? And then what happens is the sort of beauty of the idea is released, a bit like a butterfly is released from a chrysalis and I found an image that sort of represents what I was thinking in that respect. So there's this actually quite a lovely picture of a chrysalis, with a beautiful, butterfly coming out of it. And I felt like this represents the difficulty that the designer is going through sometimes when they are trying to find inspiration. There is something that is quite beautiful about that still ...but what's coming out is what the designer sees as the beautiful part, which is the product or the artifact almost. Um so I saw it as a releasing of trapped ideas almost and then thinking about the fabric and the shapes and sort of giving life to fabric, so breathing life and shape into the fabric in order to release these trapped ideas. So there was that sort of moment of inspiration at the beginning and then this magic process and then this evolving process and then this way of releasing the ideas.

And then I sort of felt like it's moving onto ...to giving a theme to something through a fashion piece because I felt that what I was looking at was fashion pieces, um fashion artifacts, garment that are not necessarily supposed to be worn. They're almost too precious to be worn. There is too much meaning in them and for me, for someone to wear that garment and sit down in it and crumple it would almost be cruel? Because there's so much thought and so much feeling and emotion caught up in all of these shapes and folds and curves and florals of all most tributes, um emblems of thought and process.... It would just almost be wrong to put them on and contaminate them in some way. Um So I felt like it's giving life to a garment and almost a life that's precious and that can't be messed about with. Um so yeah I sort of felt that those pieces are very innocent they look as though they are very serene and very calm as pieces in the exhibition. So they are turning around on the stand, and they're just really calm and they're the sort of calm that results finally in all of that work and toil and thought and emotion. But themselves they are really really calm. And I felt that the inspiration comes back at that point. So it's almost like a circle. So you begin with this inspiration and then you go through this process that's a big journey a long long process and then when you have your final piece the inspiration comes back, and it returns. The inspiration appears at different points through out because it keeps you going. That's what it looks like. And then again at the end I feel like there's a sort of calmness. There is the butterfly again almost in all its glory for everyone to admire and for the designer to feel very inspired again by and almost take them onto something else from there. Um I put this comment "I think this happens to me when I begin the design process and I think this sort of inspiration and then difficulty happens to me". But I hadn't seen it in this way before. Um But now I think I do. I think I relate to it.

Q: Ok thank you that was brilliant. And then OK, so with the kind of community of meanings, the triangulation, you've got this voice, you have got the kind of practice contexts and the visual traces and images and things. How do you think that helped you to see? Because you've obviously looked very deeply...you've seen something, and you've related to it. So do you think it was a combination of those things or one of those things, you said earlier you were drawn to this voice and that kind of laying bare of um the experience?

A: I think that is the part that has spoken loudest to me. Maybe because I design in a similar area, um in the fashion area, the fashion discipline. So Maybe I was looking for something more than the design process that I feel I know to a certain extent in my own way but maybe that part, the personal aspect made it individual for me and made it a journey that someone other than me had gone through and sort of demonstrated that there are aspects within the design community or the practice community that are the same, but there are differences as well, differences in approach, differences in the rate at which you go

This Voice ...

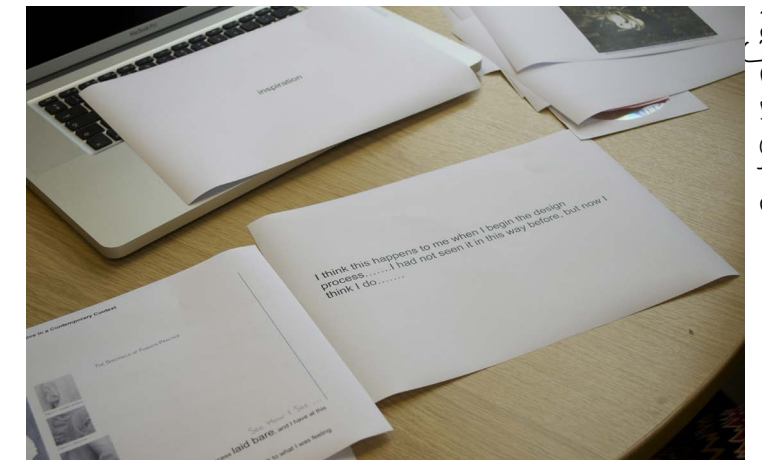


Figure.114. Respondent 5, Practice response; Writing Narrative.

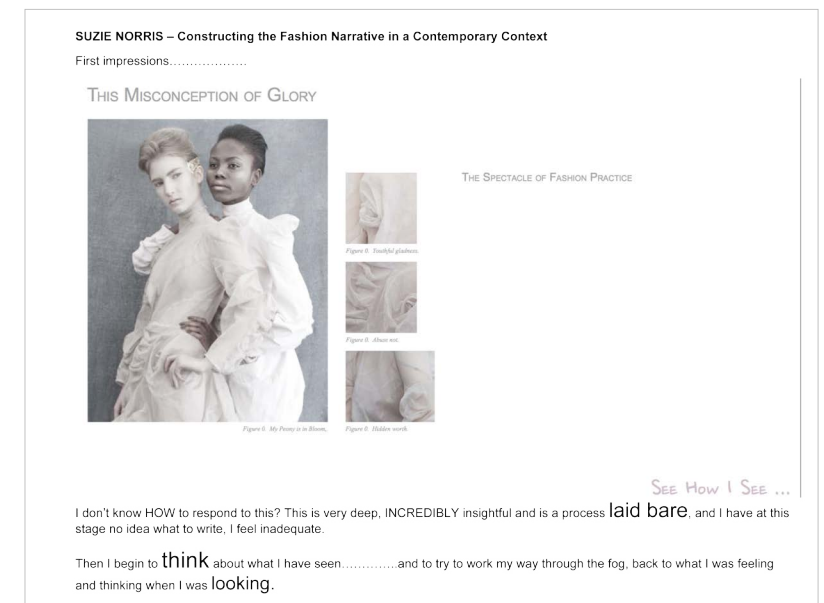


Figure.115. Respondent 5, Practice response; Writing Narrative.

'First impressions.....'

I don't know HOW to respond to this? This is very deep, INCREDIBLY insightful and is a process laid bare, and I have at this stage no idea what to write, I feel inadequate. Then I begin to think about what I have seen.....and to try to work my way through the fog, back to what I was feeling and thinking when I was looking.

I still have questions.....I can't decide, what I am responding to? The process? The garments? The design? The detail? The fabric choice? The silhouette? There are so many things I could choose to write about.

A word came to my mind, 'magic'. Is this like magic?

Figure.116. Respondent 5, Practice response; Writing Narrative.



# D(v). Respondent 5

through those different processes, different feelings and thoughts but always some similarities there.

Q: What about your understanding? Because you ordinarily, ...we look at fashion or what ever it might be and we just often see the finished thing, the finished artefact. How do you think something perhaps that you have never seen before ...bringing those three elements together. Do you think that's really sort of made a rich (I should not perhaps put words in your mouth really) but that kind of rich viewing experience ...or that deeper engagement did it kind of open a door for you....?

A: To see what is gone behind. Absolutely yes. I think the artifacts; **the designed pieces mean so much more to know what's behind them and everything that's gone into them**. That is where **my thinking about them being very precious comes from**. I think to see that there is so much value to the piece, to the garment, to the meaning of every aspect, every seam line, every fold in the fabric, every sort of crease that happens it almost becomes as important as the overall silhouette, fabric, everything is Yeah it adds so much meaning to it.

Q: OK. Thank you. You chose to respond by using words. Tell me about that? What led you to that decision?

A: I think it was just a case of because **I was so thrown to begin with by the openness of the process** that I was viewing. **I felt a little bit inadequate...** because **I felt I wouldn't be able to do anything like that myself** um and I just found myself drawn to well, **I just found words popping in my head** when I started to re-collect **my own sort of feelings that it provoked**. Um I just found that **words were my only way to sort out my thoughts**.

Q: OK Thank you. All right, Do you think the words were adequate? Did they describe what you wished to say?

A: Um I think the collection of words have gone a long way to helping me describe what I saw ...why, what I thought about what I saw, and how I have related it to my own practice. Yeah I think as a collection of words I don't think there's ...I found it difficult to find one word that would describe what I have seen, what I have experienced from looking. But I think as a collection of words I have managed to some how pull this together. Um but this did seem for me it was the only way I could really sort this out

Q: So do you think those words on the page are you? Do you think you feel a little bit vulnerable now? Because you've kind of exposed your self?

A: Yes I was loath to expose this. **I was loath to make um comment on what I thought about this?** Because I was being asked to do it from a personal practitioner perspective and as someone who is obviously been quite closed about my personal practice. **I did feel very vulnerable** about doing this yeah ... and **quite nervous about making these words bigger**. But I felt they needed to be bigger to express the importance of the most meaningful words. Yeah

Q: In a kind of practice context what influences or prior knowledge did you draw on do you think to come up with this response?

A: I tried to draw on thinking about how I work through a design process if I am going to embark on something myself. Um and I try to think about the words that I would relate to in that context. Um so inspiration is one that always comes to mind, but I would normally work from a much more practical perspective. I guess I would think OK inspiration, trend, fabric, theme, market and you know and think about design in a much more sort of practical, commercial way, and not really take the time to analyze and think very carefully about where my design was coming from if you see what I mean but this makes it very evident that **there is so much personal um emotion and input that goes into design and I think maybe that's what makes me feel very vulnerable**. Because **to expose that is quite uncomfortable** and I'd much rather talk about market and whether it's right for the market or whether this seam is appropriate in this place. I don't want to talk about you know...

Q: OK.....brings me on to my next question then really because in the last few questions you know from your response and the reflections about it. Do you think they have helped you to externalise your thinking process about you and how you actually practise?

A: Yeah. Whether I like or not that is another question?

Q: Expand on that. What's uncomfortable about it?

A: The vulnerability. Yeah I mean actually exposing 'me' in this because I guess **there are a lot of things that you recall as a designer that you don't necessarily understand or really recognise** until it's analysed at this finite level. Um so **you know you may have insecurities, you may have confidence issues and you may able to sort of hide behind those to a great extent** by creating good effective design that works, that sells and that's commercially viable. But **to do something more personal than that does make you much more vulnerable** and to be questioned about your design? I mean most designers are pretty good at

## This Voice ...

Now, a day later, I think I may have something to write about.

While looking I felt that there was a kind of 'magic' happening in front of me.....I didn't know what was going to happen but I sort of did know where it was going?

Again, just like observing the intrigue of a clever magic trick or an illusionist struggling to find their way out some sort of entrapment, there are glimmers of what is coming, but even though sometimes I did know what might be about to happen; In this instance I didn't mind, I could continue looking for hours, as I was enjoying the spectacle and performance of the process and what happened at the end was almost no longer going to be of any consequence as I felt like I knew every aspect of the finished article regardless of whether I was ever going to encounter it.

As I write I find that the word is not really 'magic' anymore, it has moved on to become another word, the word is 'evolve'... ...I think? I see a process of thought about a beautiful theme and then form coming to life in front of me and manifesting itself through a 'fashion' piece, but how can something that has come on such a long journey or 'process', with so much thought, uncertainty and then passion behind it seem so innocent looking? Innocent and completely unaware of all that it's creator has been through to give it life.....

It is evident that there was here a moment of inspiration to begin but then, following that comes something else; the drive to make 'it' happen the highs and the lows; during the development process it's almost like metamorphosis, the ugliness of the moth and the chrysalis representing the dark tunnel like moments and the uncertainty in the mind of the designer; but still beauty in the ugliness; but then, after a time of growing, developing there is a time of readiness, there seems to come a moment of knowing.....and then the rush of confidence is evident in the breaking out of the chrysalis into something wonderful, beautiful and quite revealing and in all it's glory the beauty of all the work is there for all to behold.

Once again the inspiration returns in even greater abundance than at the beginning.

Figure.117.

Respondent 5, Practice response; Writing Narrative.

# D(v). Respondent 5

reflection and self-reflection but I think when I guess at this depth that becomes much much more difficult.

Q: If you picture though that if we built a layer that all practitioners could expose themselves like this we would all began to understand how practice happens?

A: I think we would and I think the wider community would also begin to understand just how much goes into what we do as designers, yeah. I think there is always the question **do we actually want to do delve that deeply sometimes**. I don't know if we necessarily always want to know what goes on in people's minds. Yeah but I think there is a real value to understanding much more about the emotional journey behind design.

Q: Did you experience any moments of knowing when you committing your words to paper ...were there moments of knowing in that you felt that actually this word is just write?

A: Yeah I think when I thought about the illusionist and the fact that they grapple with how they are going to come out of whatever they are trapped in.

When I was thinking about the illusionist, I mean first of all it was the sort of magic of something beautiful, or something interesting happening um from just watching somebody do something, and then something interesting coming that you don't necessary know. But then I felt that when I moved that onto **the illusionist sort of struggling to find their way out of something** um but then this amazing um thing happens where they actually do manage to imerge and no one knows quite how they are quite going to do that. And maybe they don't when they first start to workout how they are going to do that particular illusion. I felt like **that was something that came to me** and **I had not thought about that before** and **it just made sense as an analogy**. Yeah I think there are moments of knowing through this and just thinking about the cycle of the inspiration, the magic, the illusionist and then working through to the piece that actually that garment has no idea of how much has gone into it. **If a garment could feel and think and know**. Um yeah I related to that.

Q: Interesting your analogy? Because I have noticed in this ...a lot of practitioners like to see or look at that ...or it looks like ....that kind of picturing in your head that's obviously helped you contextualise?

A: Yeah and I wonder, I was thinking about that when I was doing it actually. Because I thought what I have got here is two or three of them. It's almost like that because **we can't expose ourselves** and talk almost that openly enough about ourselves. **We have to find something else to use to represent what we are thinking** Because we cant express it quite clearly enough um from our own point of view.

Q: Any ideas why that is? Why would that be do you think?

A: I don't know. No I mean maybe it is about this sort of exposing we can't find the right words to actually, explain anymore clearly than we think we are capable of doing. Um and so we find something else to try and its whether we can make it understandable enough for the other person, for the person we are talking to and trying to explain it to. This is something that **I struggle with quite frequently** is **if I'm asked to expose why I wanted to do something in a certain way I immediately um feel nervous** about explaining that. So maybe **by finding an analogy you sort of distract slightly from the fact you were talking about yourself** um and make an analogy to take the attention maybe away from what you are actually talking about.

Q: That is interesting. I notice a few people have done that. It's quite fascinating.

Alright the idea when you have looked through this, it's a curated experience...I have called it a curatorial project so that me as the designer or the practitioner is curating the visual experience, um but there is equally the role of the spectator, which is yourself, because you are part of that curation . So your seeing will feed into and will create yet another layer of what practice is about and part of the argument is that practice never ends because you have created new beginning. How do you relate to that?

A: I completely relate to that because it almost makes me think again, of this circle that I've come to myself when I try to write creatively about what actually I've seen. Um and **I have never got to this point before** so I think the fact that **I started with the word inspiration and then I ended with the word inspiration**, with inspiration returning. **I think you know**, and **then there's an opportunity to move on and start again**. **It is never the end**. **You never get to the end**. You've always got um another place to go, another something to start, another something to think about, another emotion starting to happen as soon as you've finished. Personally um I am not usually happy when I've finished. Most people would imagine that you know, there is a feeling of happiness and completion. But personally I don't usually get that. I usually get a feeling of I need to do more now. This is how it looks and this is how I wanted it. But there is so much I could do.

Q: Thank you. Is there anything else you wanted to say about it? I am interested why did you print off the first page there?

This Voice ...



<http://www.sciencephoto.com/media/371329/enlarge> [Accessed 9th July 2012]

inspiration

magic

evolving

realeasing trapped ideas. ....giving a life to fabric and shape

giving of life to a theme through a fashion piece

and then finally .....the innocent artifact

inspiration returns once again

I think this happens to me when I begin the design process. ....

.I had not seen it in this way before, but now I think I do. ....'

Figure.118.

Respondent 5, Practice response; Writing Narrative.



# D(v). Respondent 5

A: Why did I choose this page? Um because I liked the words on the page. So Misconception um is the word ...a word that I felt related to what I have done here. So the way I was talking about the struggle um and the way that **the dark tunnels almost is represented by being a kind of ugly process** that we have to go through um and then the spectacle because then you go through this process of misconception because the general conception, you know pre-conceived idea of design, is that it's this really glamorous process, you are the designer, it is amazing, aren't you lucky sort of thing. Um but it's a really really **hard process to go through and quite tortuous at times**. But all that most people are concerned with is the spectacle of the outcome of this process and not much thought is put into the behind that...

Q: What about the call outs and the kind of statements and things as it went through.? How did you feel about those?

A: Yeah I think I wrote something about those. I felt they were capturing quite nicely and um engaging as a sort of **linkage process through out the work**. Um I felt they were sort of almost **telling a story** themselves as you went through so **I enjoyed the fact that they were there and understood them**.

Q: In terms of either first-person, third-person perspective, who did you relate those to, who was saying those things?

A: Um I don't know? I was looking for who is saying them each time. Um and yeah **I felt sort of connected to the person that was saying them** but wasn't really sure who they were?

Q: Ok that's interesting. Part of the research argues that there is the practitioner and the practitioner-self ...so you kind of move out side of yourself. When you are in the working environment or what ever you do ...but then when you are creating lots of ideas you become this other thing, this other person, this other being and partly the call outs are about that other person.

A: Yeah I wasn't really sure, not necessarily who that person was? Not every one of them. Some of them I felt oh yeah I know where that one comes from but **I sort of lost that person sometimes**.

Q: Thank you very much.

# E(i). Research Exercise I

## THIS IS A CONVERSATION ABOUT 'A WAY OF SEEING' (1 HOUR) .

### The Spectator Role

Whilst engaging with the fashion artefacts and portfolio of practice as a curatorial project, you are asked to reflect and respond to sections 1, 2, 3, 4 and 5. It is anticipated that each section will take between 15 minutes to 1 hour and no more than 3.5 hours to complete the research exercise in total.

The practice aesthetic is not the focus of the research exercises 1 through to 4 but are more concerned with practitioner thought and action as engaged with through curatorial project work and how the spectator 'sees' fashion practice.

Question 5 will ask you about the practice aesthetic.

Your participation and contribution is greatly appreciated.

Thank you.



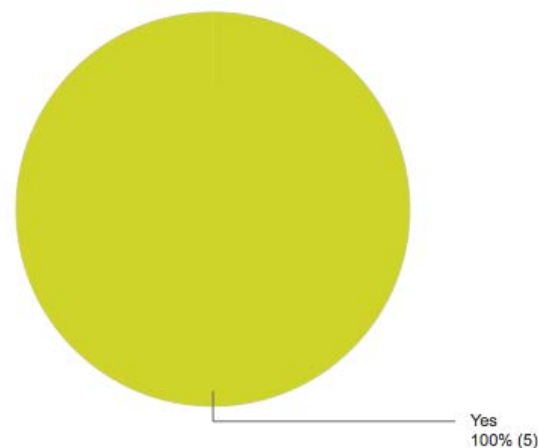
# E(i). Research Exercise I

Note: 100% of respondents responded to the question.  
Five out of five chose to comment further.

## QUESTION I . About You

Do you consider yourself a practitioner?

Answered: 5 Skipped: 0



Answer Choices	Responses	
Yes	100%	5
No	0%	0
Total		5
Comments (5)		

Artist, fashion stylist. Concept is of foremost importance in my practice, the medium I work in varies according to concept.

The inspiration behind my photographic practice stems from my fascination and research on multi-layered constructed narratives. Generally the rationale behind my projects include investigations into research methodologies and practices along with audience interpretations and beliefs. I am most interested in the complexities of audience interpretation of narrative through the presentation of photographic practices. Currently I am working with a research group that is investigating the processes that enable us to construct musical imagery. Within this work I am able to immerse fully in the creative process. By this I mean that every aspect is carefully considered from the conception to the final product for each piece of work. No aspect is more significant than any other; in fact I would consider that every stage of the process has equal significance. I believe this is due to the fact that we are working with a system that has so many complex elements and we attempt to set the parameters for each outcome. However we are working in real-time with responsive environments that tend to respond in some of the most unexpected and exciting ways. In this sense it is vital to respond to those 'happenings' and work with them. For me the preparation and research are vital in order to create a framework upon which the creative processes can begin to take form.

While I do not engage in design practice, my own industry related experiences within fashion textiles, combined with my current teaching and research practice, has allowed me to collect and reflect on make-up, hair, beauty and the body discursively in my observations. I was a textile designer. Now, however I consider myself to be an interested observer in the field of beauty and fashion. In many ways, this is not so different from my textile practice specialism of print, and subsequently I have discovered a new surface to explore. Do I practise? Yes, I practice looking. Perhaps a flaneur is not the exact term I could use since my visual tastes are specific, but it comes close.

I think of myself first and foremost as someone who belongs in film especially video editing but of recent i have had to reshape myself into a Graphic Designer.

Yes, I consider myself to be a practitioner at heart, however the time that I get to practice in the way that I would like to is limited, due to constraints of working life. When I am 'practicing' in the way that I would like to I feel at ease with the process but at the same time I am always looking for something, something that will excite me and spur me onwards, without that excitement the practice becomes less rewarding. Looking for the excitement however is a mixed emotional roller coaster of a task.

**ANALYSIS .** Respondents were asked if he or she considered himself or herself a practitioner: 100% of respondents considered themselves as practitioners. When invited to comment, four out of five practitioners considered themselves as working across a secondary discipline or multiple disciplines. One respondent claimed to be an 'artist, fashion stylist' whilst another talked of 'photographic practice, multi-layered constructed narratives' and 'musical imagery'. A third respondent discussed 'transitioning' from a textile designer to an interested observer in the 'field of beauty and fashion'. A further respondent described himself or herself as someone who belonged in film, specifically video editing and having to 'reshape' himself or herself into a graphic designer.

- The practitioner respondent appeared accustomed to a multidisciplinary and transdisciplinary approach to their practice and that this appeared to be the norm across the sample.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5

Survey Results.

Figure 119.

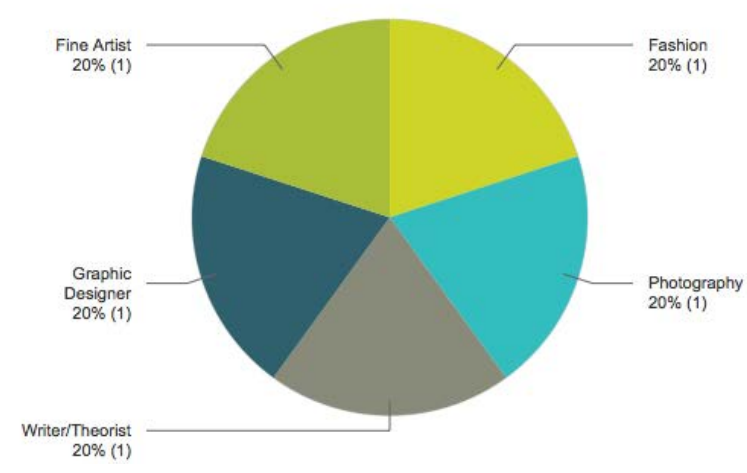
# E(i). Research Exercise I

Note: 100% of respondents responded to the question.  
Three out of five chose to comment further.

## QUESTION 2 .

What is your practice specialism?

Answered: 5 Skipped: 0



Answer Choices	Responses	
Fashion	20%	1
Photography	20%	1
Fashion Styling & Make Up Design	0%	0
Writer/Theorist	20%	1
Graphic Designer	20%	1
Illustrator	0%	0
Sound Artist	0%	0
Fine Artist	20%	1
Performance Artist	0%	0
Other	0%	0
Total		5

Figure. 120. Survey Results.

## ANALYSIS .

Respondents were asked what was his or her practice specialism. Respondents described their practice specialism to be fine artist, photography, writer and theorist, graphic designer and fashion respectively. 80% of the respondents were employed full time in higher education as academics but none of the participants described or referred to this when invited to comment. One respondent described the experience and simultaneous role of the fashion stylist and of the artist. Distinctions were drawn between the professional status of the stylist to a more mindful preoccupation with concept and context of the fine artist. Another respondent referred to the convergence of photography, music, sound and fashion as performance and then went on to describe the focus of the research to be on '...fabric/garment surface and response'. Another respondent talked of reflecting and writing discursively and described a 'place and space' where they could explore beauty, the body and to observe the work of others.

I have developed a strand of my practice that engages simultaneously with the role of the fashion stylist and the role of the artist in terms of the practical and decision making processes involved in being artist and being a fashion stylist. This in some ways is a natural progression not only from my professional work as a fashion stylist but from an art practice that has always been preoccupied with the gaze and construction of identity, as well as notions of the other.

My current research with the VisuoSonic research group involves create visuals made up of multi-layers in front of which we place sound sensitive skins or membranes. These are usually projected onto huge screens using a combination of back, front or overhead projections and they change and respond to sound and motion in real time and we can use any surfaces to project onto. The sonically activated projections responding directly to the nuances of sound, pitch and motion result in images that are unique vignettes or brief scenic moments from larger narratives. The best kind of sound input is improvisation as it creates an interactive exchange. The musician responds to the visuals responding to the sound, which becomes a kind of interactive loop. The musician becomes aware that by playing certain sounds the visuals respond in a certain kind of way. These responses are made to nuances and pitch, which is what makes them different. This application works particularly well in a fashion context in the way a model or performer could control and interactive with the mise en scene purely by motion along with music or sound. Since its conception I have been developing a separate strand, Convergent Photography. The original purpose was to record the progress and create an archive for VisuoSonics. This was vital because as everything takes place in real time it can never be produced or repeated in the same way twice. It became apparent that the shots needed to be staged. At this point I added themes and narrative to help show the immediacy and interactivity of the visuals and this soon developed with the incorporation of performance and fashion. As the visuals respond to sound and motion, increasingly they have focused on the performance of fashion. The images produced are photographs of the animated 'real-time' digital projections; they're not made using computer manipulation. The work is inspired by poetic themes, legend and narrative combined with the fashion performance. The fabrics and models themselves become the projection surfaces and as they perform, their clothing and body movements pick up the fragmented patterns from the projections. The resulting effect is that the subject of the image and the projections often merge, giving an illusion that the subject disappears into and emerges from within the patterns. This creates an interactive and immersive environment for both the performer and the spectator within the context of fashion performance. Interactive digital technology's potential within the fashion arena is significant because it has the capacity to converge costume, music, catwalk performance and digital mise-en-scene into a theatrical immersive environment (akin to total theatre). Fashion imagery constantly feeds upon new avenues of enquiry as it oscillates between a desire to be contemporary whilst also being nostalgic and historical. Through my photographs I attempt to do the same, by employing innovative digital technologies and concepts, whilst respecting and evoking a sense of tradition and nostalgia for the past. The projections are made up of a combination of visual elements consisting of layers of photographic images; live site-specific video or web cam and pre-recorded video with a sonic responsive membrane. These are visualised through projections that can be transmitted on to any surface, to create interactive and immersive environments for 'total' fashion visualisation. Of particular interest to the VisuoSonic and Convergent Photography team, is the ways in which converging digital technologies can interact with the body in the context of performance combining clothing or dress and the focus of my research is on fabric/garment surface and response. In particular the triggering of visuals by motion and sound to create an immersive environment that has equal value to audiences and performers or models.

7/11/2012 8:10 PM View respondent's answers

I reflect and write discursively on the practice of beauty and the body. It is my specialism because it is particular to me. A place and space where I can explore notions of that wrestle around in my head as I observe the work of others.

- The practitioner respondents, although all confirmed their distinctive and primary practice specialisms, also made reference to a secondary practice role and claimed a crossing of multiple mediums when describing their engagement with the studied practice.

Respondent 1 Respondent 2

Respondent 3



# E(i). Research Exercise I

Note: 100% of respondents responded to the question.  
None out of five chose to comment further.

## QUESTION 3 .

How many years have you been in your chosen profession?

Answered: 5   Skipped: 0

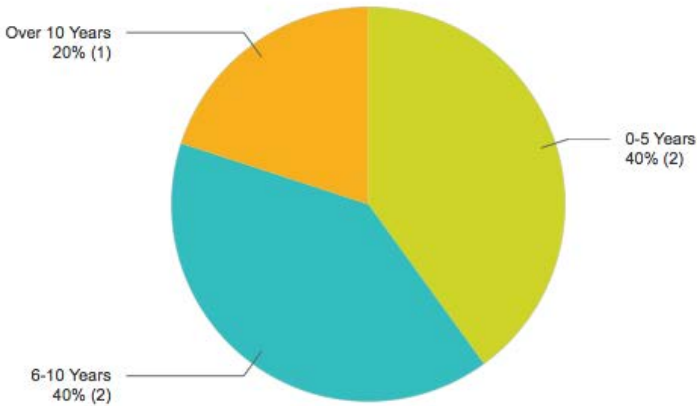


Figure.121. Survey Results.

Answer Choices	Responses	
0-5 Years	40%	2
6-10 Years	40%	2
Over 10 Years	20%	1
Total		5

## ANALYSIS .

Respondents were asked how many years he or she had been in their chosen profession. 40% of respondents stated they had been in their chosen profession for 0-5 years, 40% 6-10 years and 20% over 10 years.

- The data failed to capture the precise detail of each of the respondent’s career or professional status. Respondents may have considered his or her profession either as early or late career researcher, practitioner, professional or academic etc. and answered accordingly.

# E(i). Research Exercise I

Note: 100% of respondents responded to the question.  
Two out of five chose to comment further:

## QUESTION 4 .

Lawson and Dorst (2009 p.10) argued that the complexity of design thinking and as a 'collection of skills' remains one of the least fathomable cognitive functions and believes that expertise can be created if we, as a practice community, can find a more fitting way of learning to better understand design thinking and the expert designer:

Do you consider yourself an 'expert' practitioner?  
ie. Some one who is knowledgeable and long standing (or recognised) in their field of expertise.

Yes.

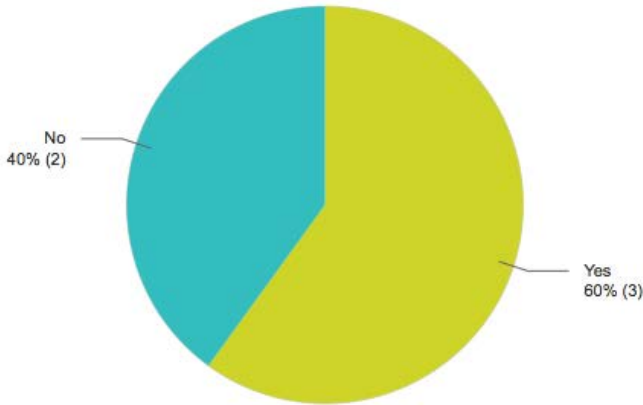


Figure.122. Survey Results.

Answer Choices	Responses	
Yes	60%	3
No	40%	2
Total		5

## ANALYSIS .

Respondents were asked if he or she considered himself or herself an 'expert' practitioner. 60% said yes and 40% said no.

- The data highlighted an ambiguity that could be as a result of practitioner insecurity or that a measure of 'expert' needed further definition in a scholarly context?

I am happy to be acknowledged. The above statement is incredibly meaningful to me and rings very true.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5



# E(i). Research Exercise I

Note: 100% respondents completed the video/audio collages of bite sized narratives .

## QUESTION 5 .

Mcintosh (2010, p.130) suggests that metaphor, symbolism and dialogic, as comparable 'consciousness-raising experiences', can conceivably reveal a multi-voicedness considered as unique discursive events. The lived reality in, of and through practice emerge as dynamic moments of discovery appropriated and reasoned through Kant's 'Conditions of possibility' (in Gutting, 2005 p.36).

You are asked to view the practice portfolio and e-Exhibition comprised of:

The e-Exhibition - Immortality of Sentiment (The Spectacle)

Introduction - A portfolio of Fashion Practice (The Monument)

Narrative 1 Living Portfolio - Engaging with the Act of Practice (Practice development)

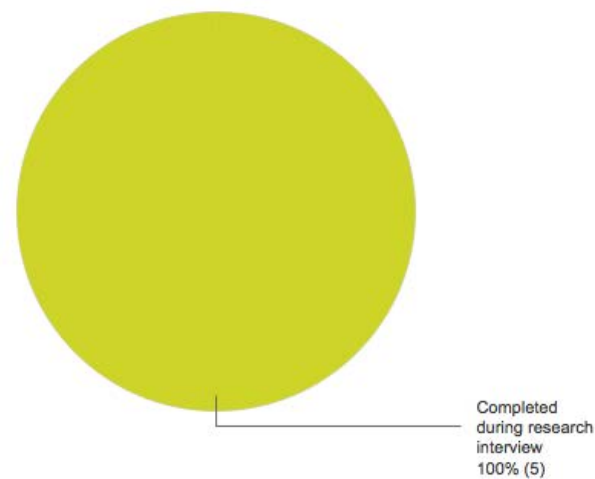
Narrative 2 Thought Structure - Archaeology of Fashion Practice (Practice Conclusion)

Narrative 3 Conscious Seeing - Gaze of Practice (Practice response)

Please think 'aloud' when engaging with the portfolio of practice. As a participant please document this conscious 'seeing' (as critical gaze) using the smartphone provided.

See this as a video/audio collage of bite-sized narratives documenting your conscious 'seeing'.

You are invited to submit between 3 and 5 short narratives (each less than one minute is fine). Thank you.



Answer Choices	Responses	
Completed during research interview	100%	5
Not completed during research interview	0%	0
Total		5

## ANALYSIS .

Respondents were asked to submit between three and five bitesized narratives (intimate diary setting) when engaging with the portfolio of practice (transcribed in Research Activity p.77-111) and to take part in a recorded interview. The conversations were analysed and summarised as data (Research Activity, p.112-119 & Narrative 3, p.34-47) and discussed further in 9.3 of the thesis.

- Through conversational analyses it was found that the spectator respondents used a range of response types to discern their perceptions and experiences when engaging with a narrative space of practice inquiry. Six key themes were used by the spectator respondents and were identified as reflection (this voice), knowing (sense perception), provocation (practice response), analogy (visual representation), vulnerability (emotional response) and seeing (curated intervention).

# E(ii). Research Exercise 2

## **VIEWER ENGAGEMENT - PRACTICE RESPONSE (90 MINUTES) .**

Introduction

Portfolio of Practice and e-Exhibition: 'Immortality of Sentiment'

It is widely accepted that design practitioners find difficulty in linking theory with practice, as practice is just what 'is done' and is mostly tacit until after the fact. Discussions concerning research practice are contentious and diverse yet, as observed by Dash & Ponce (2005, p.2) and Niedderer & Reilly (2010, p.1), there is a growing acceptance that new approaches to inquiry are needed if we are to advance research practice in the creative disciplines. ...In a postmodern context, increasingly, as viewer responsive engagement is invited there exists a 'way of seeing' that objectifies practitioner thought and action as a conscious 'seeing' emerges that is determined by individual interpretation and of the mind's reality' (Norris-Reeves et al, 2012 p.2-4).

The narrative of practice extends to viewer responsive engagement through critical gaze (individual active critical responses of practice).



# E(ii). Research Exercise 2

Note: 100% of respondents responded to the question.

Three out of five chose to comment further:

## QUESTION 1 .

Please reflect on the portfolio of practice with consideration to the following.

ie.

1. The Reflective Journal Entries (this voice)
2. The Fashion Artefact (the studied practice)
3. The Practice Contexts (cultural reference points)

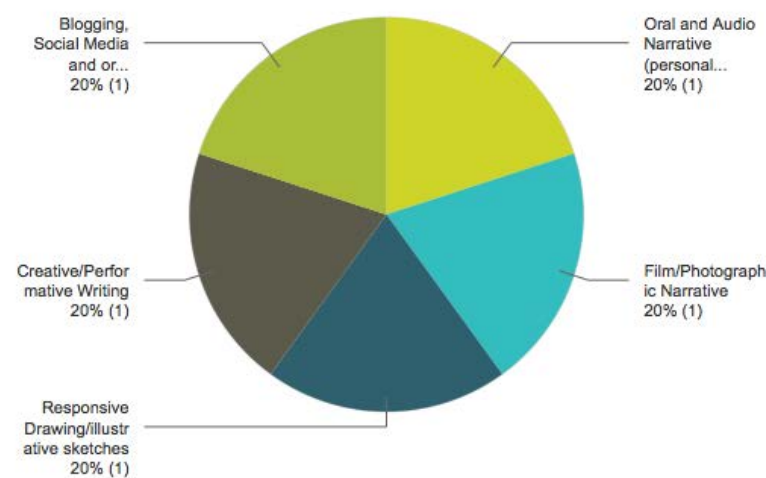
The researcher may also observe and record your practice responses using video, photographic and audio capture (intimate video diary setting).

This exercise is concerned with the conscious 'Seeing' of practice through critical gaze (Spectator role) and extending the narrative of fashion practice.

It would be helpful if you could think aloud when answering the below (A camera, video recorder, iPad, iPhone, Pencil, pen and paper will be provided).

Please select one or more of the following to respond to the practice portfolio using a medium of your choice (Half to One hour).

Thank you.



Answer Choices	Responses
Oral and Audio Narrative (personal reflections)	20% 1
Film/Photographic Narrative	20% 1
Narrative through Styling, Hair/Make up Design	0% 0
Personal gaze/modeling/body language/gesture	0% 0
Responsive Drawing/illustrative sketches	20% 1
Sound/Sound Textures	0% 0
Creative/Performative Writing	20% 1
Blogging, Social Media and or Electronic Dialogue	20% 1
Total	5

A film of the drawing process. This is a self portrait of sorts and the act of contemplation of myself engaging with the concepts and narratives contained within the fashion practice portfolio in relation to my own lived experience. The live act of drawing on the skin seeks to engage through the embodied experience of simultaneously drawing and looking.

I had planned to make a piece of interactive work based on a series of photographs of the toiles and collection. The idea was to take those images and make them respond to sound or incorporate them into previously created VisuoSonic pieces of work. I had decided to make abstract images of the textures and folds using natural light and shadow. When I began to make the photographs I felt that there was a narrative hidden within them (not the garments necessarily - but the images of the folds and landscapes of the fabrics, marks and stitching). These narratives began to dictate rather than respond, leading me to question my original intentions. It seemed no longer appropriate to force them into other forms. The narrative was already in existence although for me the abstracts images made it apparent and tangible. I believe this happens because I have a process through which to move to create my own work. In this case I was undertaking that process based on 'material' that has already undergone significant processes of narrative and understanding. The outcome is a set of images of abstracts, some with layers of projections of other aspects of the material landscapes. Once removed from the practice I reflected on how the photographs had acted toward me and I felt a little disappointed. I thought the work was underdeveloped and incomplete. although time did not allow for a more ambitious outcome. Therefore I have decided to work again with the images using my original plan to see how the narrative changes. Also I want to determine how different the outcome will be using the interactive sound-activated systems that I am familiar with.

I am a jack of all trades and master of none. Textile Designer, artist, stylist, and now a writer specialising in discourse on the body, beauty and cosmetics. How are these skills to be presented in a cohesive manner? I am also continually curious, which does tend to get in the way. My response is one that is appropriate for today. Ask me tomorrow, and it will probably be completely different because I often quickly move on. This constantly astonishes me, and yet I am not surprised. I am fluid, mutable. As a designer, a creative, it is my prerogative to change my mind until I feel that the response is not right.

## ANALYSIS .

Respondents were asked to reflect on their engagement with the narratives contained within the portfolio of practice. Respondents selected oral and audio narrative (personal reflections), film/photographic narrative, responsive drawing/illustration and sketches, creative/performative writing, blogging and social media. One respondent claimed to be a fine artist firstly and fashion stylist second yet responded through film and the drawing process. This respondent (Respondent 1) referred to the 'act of contemplation', '...a self-portrait' that engaged with the narratives contained in the portfolio of practice.

A second respondent (Respondent 2) described a seeing of a 'hidden' narrative that led to a questioning of his or her original intentions. As a photographer, the respondent reflected on how a set of images had 'acted' towards his or her and a feeling of disappointment that ensued. The respondent talked of his or her practice response being under developed and incomplete and expressed an intention to work on the images further. A further respondent referred to a collection of skills (textile designer, artist, stylist and writer) and questioned how such skills '...can be presented in a cohesive manner' (respondent 3). The respondent described his or her response as 'appropriate for today' but goes on to say that the response might then be different tomorrow, intimating an inevitability of a new beginning or a further response.

- Respondents elucidated with a reasoned response that was contemplated through reflective intent. A continued sense of (un) finish and that another day might bring further response albeit the same or different suggested a continuum of seeing took place.

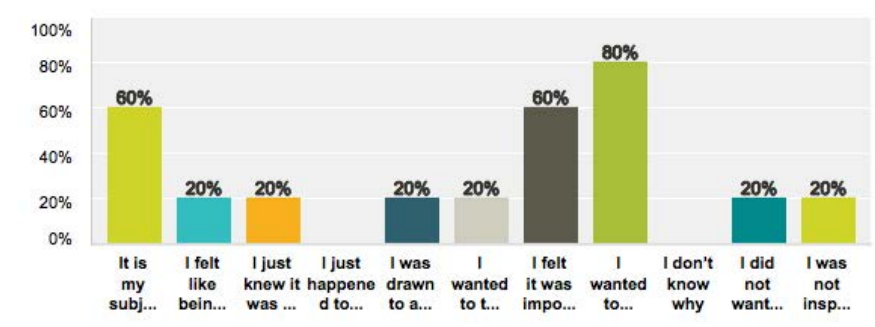
# E(ii). Research Exercise 2

Note: 100% of respondents responded to the question.  
Four out of five chose to comment further:

## QUESTION 2 .

Please say why you chose to respond in this way (You may choose as many answers as you feel appropriate)

Answered: 5 Skipped: 0



Answer Choices	Responses	
It is my subject specialism and I felt comfortable responding in this way	60%	3
I felt like being spontaneous	20%	1
I just knew it was the right response	20%	1
I just happened to have the right equipment with me	0%	0
I was drawn to a particular part of the exhibition	20%	1
I wanted to try something new	20%	1
I felt it was important to be able to respond with clarity	60%	3
I wanted to capture my personal reflections	80%	4
I don't know why	0%	0
I did not want to respond in the ways suggested	20%	1
I was not inspired or was not happy with my practice response	20%	1
Total Respondents: 5		

Figure.125. Survey Results.

## ANALYSIS .

Respondents were asked to say why they chose to

respond in this way. When asked why they chose to respond in this way 60% of respondents stated that it was their subject specialism and felt comfortable responding in this way. 80% specified that they wanted to capture their personal reflections, with 60% feeling it was important to respond with clarity. One out of the five respondents commented that they did not want to respond in the ways suggested with another who was not inspired or not happy with his or her practice response.

One respondent felt his or her response to be 'consciously very personal' and described an immediate reaction; a connectivity with the work that 'embodied the experience of looking' (respondent 1). Another respondent described being drawn to present his or her ideas in a more reflective way and questioned what was wanted or expected from the author of the portfolio of practice. Another respondent also described being drawn to the tacit process and that blogging was a method of capture to record his or her creative thought. Another respondent talked of spontaneity and commented on how 'My thoughts flow better through being spontaneous' (Respondent 4).

- The responses appear to share a common existence in that the spectator momentarily, readily, freely, openly and reflectively engaged with a recognised space that was empathic and known.

It stemmed from a very immediate reaction to the fashion practice that I had viewed in the portfolio. It was consciously a very personal response, I felt the work deserved this level of honesty and openness. It was about a connection with the work, the gaze, the idea of reflection and contemplation, the self, the embodied experience of looking at oneself and touching one's own face.

Please see my response to the previous question.

While my initial (natural) response was as a textile practitioner, my current method of creative engagement is as a theorist, a writer. However I am drawn to present my ideas in a way that is more reflective of the combination of the two. Image and text. There is also an internal struggle as a designer that asks, what do you expect of me? Or, what do you want me to do? To provide to achieve your goal? This would have been easier in my role as textile practitioner, the definitions are clear. But now I am unsure. I now have a variety of skills, several subject specialisms. But which one is the most appropriate? On reviewing the portfolio I was drawn to a tacit process, one that is the most inherently natural response that I can make. Blogging appears to be my 'get out clause'. It is a medium where I can respond to the practice portfolio in a variety of ways. I am not defined by what I am an expert in and can learn new decision making processes, lines of questioning, new techniques. This probably what drew me to the practice of textiles originally, and subsequently writing. It is also a way that I can record my own creative thinking. The writer in me demands that this is an internet part of the act. This is possibly the only time I consider myself to be selfish, to put my creative desires before others. Perhaps this is required after all.

My thoughts flow better through being spontaneous.

Respondent 1  
Respondent 2  
Respondent 3  
Respondent 4  
Respondent 5



# E(ii). Research Exercise 2

Note: 100% of respondents responded to the question.

## QUESTION 3 .

In exposing a critical visual methodology Rose (2007, p.12) examined critical gaze as a discourse of practice and extended the narrative of practice through the visual and oral accuracy of photograph or film' (Norris-Reeves et al, 2012 p.12).

In a 'Blog Style' format please reflect on your response to the portfolio of practice.

Answer Choices	Responses	Responses
Describe your practice outcome? (Consider what you wished to say)	Responses	100% 5
Describe 'What You See'? (How did you engage with the portfolio of practice).	Responses	100% 5
Describe 'How You See'? (Consider what thoughts contributed to your practice outcome)	Responses	100% 5
In your practice context what influences or prior knowledge did you draw on when responding to the fashion practice?	Responses	100% 5
Total Respondents: 5		

## ANALYSIS .

Respondents were asked to reflect on their response to the practice portfolio. When asked to describe 'what' he or she saw, two respondents drew on analogy whilst one respondent acknowledged feeling vulnerable. When asked to describe 'how' he or she saw, two respondents responded reflectively whilst another drew on analogy. Another respondent described how he or she 'saw' on a visual level, whilst another respondent claimed 'I see surface. I see colour. I see texture' (respondent 3) with another respondent referring to an 'investigation into the understanding of anatomy' (respondent 4)

Respondents were asked what influences or prior knowledge did he or she draw on when responding to the portfolio of practice. Respondents referred to abstracts and narrative, discursive texts, other narrative contexts and of gained knowledge and experience.

- Respondents were pragmatic and described his or her practice outcome as a film, a series of photographs, a reflective blog, illustrating mood and an expression of thoughts and knowings. As purposeful scrutiny and questioning of his or her understanding of how and what was seen the spectator respondent drew on reflective commentary that appeared to be mused through analogy and visual reference points.

Describe your practice outcome? (Consider what you wished to say)

Respondent 1 a film of the act of drawing upon my own face.

Respondent 2 A series of photographs

Respondent 3 Reflective blog

Respondent 4 Illustrating the mood of the various items of research was the most important aspect of what i wanted to communicate in the final design. Reflecting the organic evolution of the design from preconception i.e. sketches rough assembles of the dress through the various gowns lead me to a place of essence rather than physicality.

Respondent 5 My practice outcome is an expression of my thoughts and moments of knowing when I experienced the portfolio.

Describe 'What You See'? (How did you engage with the portfolio of practice)

Respondent 2 related visuals and textual information

Respondent 3 Much of what I saw initially reflected a more **erotic potential** within interpretation of the work

Respondent 4 Viewing the various images and physical builds of the dress in person was a feeling of extreme light and effeminate softness, a feeling of safety but at the same time a undercurrent of darkness. Compared to what the dress is intended to say and what the making and process of creating such a design involves such as the stitching and patching reminded **surgical experimentation**, **a macabre construction of beauty**.

Respondent 5 **I saw an openness** that is unusual in the practice that I work in, **a vulnerability that is new to me** and taught me that I could relate to this way of feeling when I myself am practicing.

Describe 'How You See'? (Consider what thoughts contributed to your practice outcome)

Respondent 2 I engaged instantly **on a visual level**

Respondent 3 **I see surface. I see colour. I see texture.**

Respondent 4 I the first time i approached the real physical gown was an interesting encounter. **It felt like investigation into the understanding of anatomy**, understanding the body. **It reminded me of a fictional creation**, something that was created out of necessity for a species of being that resembles the female form. A space suit that acts as a beautiful exoskeleton to whomever will being wearing it.

Respondent 5 I see in a deep and analytical way, questioning why each aspect of what is on the page is there? Trying to understand the significance of each and every element.

In your practice context what influences or prior knowledge did you draw on when responding to the fashion practice?

Respondent 2 abstracts and narrative

Respondent 3 Discursive texts on the female body

Respondent 4 When applying my research to the final design it was a case of looking through how other magazines and fashion supplements use space and typography. Understanding the balance of space that captures the essence of breathing space from one object to the other.

Respondent 5 I drew on my own knowledge of my practice, the knowledge I have developed during my experience of practicing.

# E(ii). Research Exercise 2

Note: 100% of respondents responded to the question.

## QUESTION 4 .

Which narrative within the portfolio of practice were you drawn to the most? Please place them in order of preference. The most engaging at the top of the list and to the least engaging toward the bottom.

Thank you.

	1	2	3	4	5	Total	Average Ranking
The e-Exhibition - Immortality of Sentiment (The Spectacle)	20% 1	0% 0	60% 3	0% 0	20% 1	5	3.00
Introduction - A portfolio of Fashion Practice (The Monument)	0% 0	60% 3	20% 1	20% 1	0% 0	5	3.40
Narrative 1 Living Portfolio - Engaging with the Act of Practice (Practice development)	60% 3	20% 1	0% 0	20% 1	0% 0	5	4.20
Narrative 2 Thought Structure - Archaeology of Fashion Practice (Practice Conclusion)	0% 0	20% 1	20% 1	40% 2	20% 1	5	2.40
Narrative 3 Conscious Seeing - Gaze of Practice (Practice response)	20% 1	0% 0	0% 0	20% 1	60% 3	5	2.00

Figure.127.

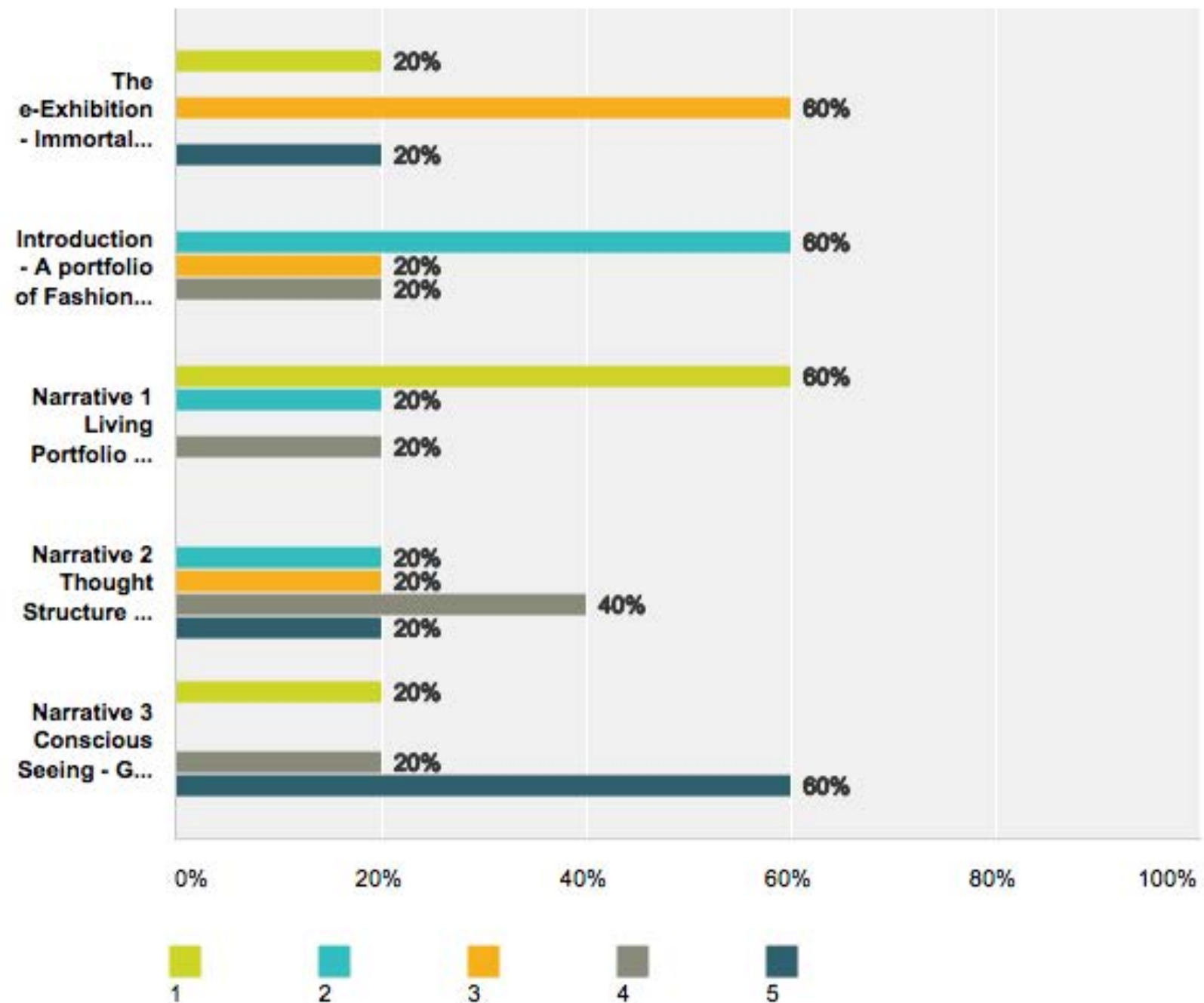


Figure.128.

## ANALYSIS .

Respondents were asked which narrative within the portfolio of practice were he or she drawn to the most?

- Narrative 1 Living Portfolio (Process) - Engagement Through Practice (Practice Development) was ranked 4.2
- Introduction - A Future Now (Introductions) – A Narrative of Seeing (Practice as Knowledge) was ranked 3.4
- The e-Exhibition – Spectacle of Fashion Practice (This Voice) – Practices Of Looking (A Way of Seeing) was ranked 3.0
- Narrative 2 - Thought Structure (Knowledge) - Archaeology In Practice (Practice Response) was ranked 2.4
- Narrative 3 - Gaze of Practice (Practice) – Consciousness of Seeing (Practice Conclusion) was ranked 2.0

60% of respondents ranked Narrative 1 (Living Portfolio) as the narrative that he or she was drawn to the most (4.2) with 60% of respondents ranking Introduction (A Future Now) second (3.4). Similarly 60% of respondents ranked The e-Exhibition (Spectacle of Fashion Practice) as third (3.0) with Narrative 2 (Thought Structure) ranked fourth (2.4) and Narrative 3 - Gaze of Practice ranked fifth (2.0).

- Narrative 1 was found to be the narrative that engaged the spectator respondent the most. This suggested a recognised space existed of fashion as practice as inquiry that was to be collectively understood in a narrative context.



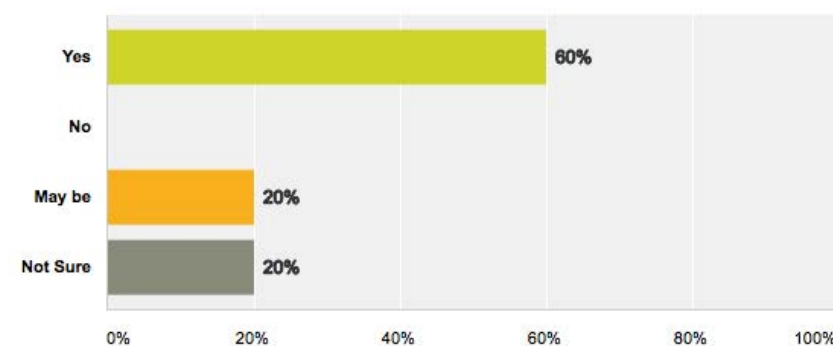
# E(ii). Research Exercise 2

Note: 100% of respondents responded to the question.  
Two out of five chose to comment further.

## QUESTION 5 .

Foucault (1969, p.27) argued that the archaeologies of practice, as discourse, share a secret origin that has never quite been understood or said; a discourse of practice that manifests, as a tacit 'said' which is in fact never said. As with Archer's (2003, p.22) 'inner conversations and self-reflexivity' and Shumack's (2010, p.3-6) references to the 'conversational-self', engaging and negotiating the complexities of fashion practice as externalised and constructed contexts of practice suggests that a new narrative of 'seeing' exists as a finite occurrence to advance a pure discourse of (fashion) practice' (Norris-Reeves et al, 2012 p.2-4).

Please consider the tacit act of your practice response, did you feel the reflections and practice contexts in questions 3,4,5 and 6 helped to externalise what you wished to say?



Answer Choices	Responses	
Yes	60%	3
No	0%	0
May be	20%	1
Not Sure	20%	1
Total Respondents: 5		

Comments (2)

I think and reflect a great deal about my own practice and the research methodologies involved. I fundamentally believe that theory and practice are inseparable and should be undertaken together in order fully to inform each other and gain a greater understanding. The portfolio is a demonstration of this and I found it both fascinating and inspirational. My work with the images form the collection is incomplete and I will work again with the photographs in order to understand them and complete this part of the narrative and the cycle.

There is more I wish to say. I will reflect on this within the blog.

## ANALYSIS .

Respondents were asked if he or she felt the reflections and practice contexts in questions 3,4,5 and 6 helped to externalise what they wished to say.

60% of respondents felt that the reflections and practice contexts in questions 3,4,5 and 6 helped them to externalise what he or she wished to say with 20% maybe and 20% not sure.

- Two respondents commented on this question reflectively with 3 respondents perceiving that the reflections and practice contexts helped them to externalise what they wished to say.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5

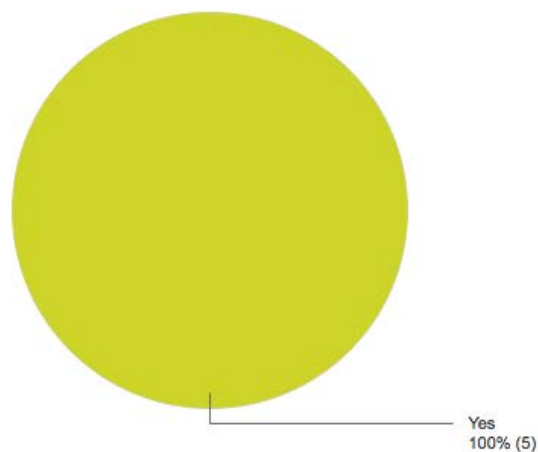
# E(ii). Research Exercise 2

Note: Respondents were asked did he or she experience any moments of knowing when responding to the practice  
100% of respondents responded to the question.

## QUESTION 6 .

Did you experience any moments of 'Knowing' when responding to the practice?

Answered: 5 Skipped: 0



Answer Choices	Responses	
Yes	100%	5
No	0%	0
May be	0%	0
Not Sure	0%	0
Total		5

Something feels right, looks right, the moment when the drawing doesn't need further development...

A sense of knowledge that something was happening and was part of a process. It felt partly about control and partly about discovery. The knowing was the familiarity of my own experiences that I could draw from and the discovery came from working with unfamiliar material.

I think it was a case of letting what you were seeing flow over you, soaking in the various elements and moods rather than cryptically breaking it apart in order to understand. Something i needed to get used to was reflecting the organic nature of what i was communicating visually rather than the regimental nature of investigation.

I saw many lines of thought emanating from observing the portfolio of practice, my response was to initially consider the emotive elements such as the consideration of flora intimated through the research and design construction, the connotations of romance, veritas, and lastly the development of the garment itself. Always I looked for clues of how did you get here? I wanted to find the yellow brick road so that the journey not the destination was the more intriguing element. My moments of knowing were fleeting. I had many many moments of 'Aha!', but then in 'doing' as a response they were lost just as quickly. At times it was difficult to grasp whether this was the 'right' train of thought. I was nervous that I would not perform to a high standard. My previous rudder would have been is this appropriate for the client/trend/brief. But this was more intense. Was this response right for me? Was it saying what I wanted it to convey? Did it make any sense at all? I felt frustrated. I saw myself as a maker and yet I couldn't make (at least in a way that I felt was satisfactory to me). Finally, conceding that I would return to blogging as an outlet was liberating. It is a world where many of my abstract thoughts are brought together, and I can engage in moments of 'knowing' without it cementing my ideas in place. It is also a place where I am at liberty to change my mind or get it wrong.

I found that I related very well to the personal narrative that ran through the entire process, I felt a moment of knowing when reading the reflections and turmoil that takes place, the conversations with the self and the moments of uncertainty that torture the designer before the moment of clarity.

Respondent 1

Respondent 2

Respondent 3

Respondent 7

Respondent 5

## ANALYSIS .

Respondents were asked whether he or she experienced any moments of knowing when responding to the practice. 100% of respondents answered yes. All five respondents demonstrated an empathic knowing choosing to comment reflectively with one respondent also using an analogy and another also responding emotionally. Respondents described their experiences of knowing as 'something feels right, looks right...', (respondent 1) 'A sense of knowledge that something was happening' (respondent 2) and considered if it were in part was about control as well as discovery. Another respondent talked of flow whilst another recognised his or her moments of knowing were 'fleeting' (respondent 4). Another respondent chose to respond emotionally to 'the moments of uncertainty that torture the designer before the moment of clarity' (respondent 5).

- 100% of respondent spectators chose to comment and made reference to the experience and perception of a knowing. This knowing was described in differing ways but was principally described as a sensory experience or beyond sense perception through the use of reflection, emotion or analogy. It could be surmised that the respondents lacked any or very little key terms of reference to make claim of his or her knowing and therefore resorted to other more tangible means of communication?

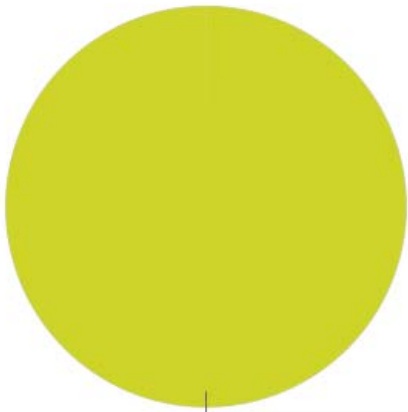


# E(ii). Research Exercise 2

## QUESTION 7 .

Is this sense of 'Knowing' something you have experienced before?

Answered: 5 Skipped: 0



Answer Choices	Responses	
Yes	100%	5
No	0%	0
Sort of	0%	0
Not sure	0%	0
Total		5
Comments (5)		

## ANALYSIS .

Respondents were asked if this 'sense of knowing' was something he or she had experienced before. 100% of respondents answered yes. 100% of respondents described their experiences and sense of knowing through reflective commentary with 20% additionally supporting their reflections through the use of analogy and 40% through emotion.

- The spectator respondents made claim of a knowing but did not appear to adequately know how to put his or her claims into words as a knowing existed as a doing and not a telling? A reflective momentum was evident as the respondents appeared more empathic or open to reflection as a method to discuss or describe their moments of knowing.

It's difficult to articulate and very much the part of practice that is about instinct (which is perhaps a culmination of previous experience and previous looking). Knowing can also be undermined by thinking about it too much as this is when as a practitioner it is possible to start doubting your own instinct.

The collective of memory and experience increases this sense of knowing. Relating it to practice, it is a great feeling to work with familiar and unfamiliar elements, bring them together and not be entirely sure of the outcome. Actually, not wanting to be entirely sure as often the best results are found during the exploration.

I have experienced this before but in a completely different medium of film. As fashion and film share many basic qualities mainly the idea of essence and mood, you know when something hits the mark and when something is completely off

Knowing is when the line of thought leads you to not where you expected to go, but to a new conclusion that was there in the minds peripheral vision. It is immensely satisfying. Like putting pieces of a jigsaw puzzle together. Perhaps at this point, because it was part of a solitary discussion and I was pleasing myself (myself as in all aspects of understanding/knowledge/senses/creativity), the sense of satisfaction was increased.

The moment of knowing feels like a moment of recognition of ones self, a moment of realisation that this is a 'normal' feeling and something that is not alien to other design practitioners.

Note: 100% of respondents responded to the question.  
Five out of five chose to comment further.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5

# E(iii). Research Exercise 3

## MULTIPLE CHOICE - 9 QUESTIONS (10 MINUTES) .

'Seeing' the Fashion Narrative through Curatorial Project Work

We now live in a world where experiences and participation form an integral part of our everyday lives. Frisa (2008, p.172) argues that 'curatorial projects' can construct discourse around fashion in new ways to give fresh points of observation and that the curatorial project is a form of design and fashion communication that can break down the boundaries often assumed between the arts, fashion, architecture and design communication industries. The curatorial project, as creative practice, situates practitioner thought and practitioner action as integral to the construction and persuasiveness of how the practitioner's visuality is understood and responded to.



# E(iii). Research Exercise 3

Note: 100% of respondents responded to the question.  
Three out of five chose to comment further:

## QUESTION I .

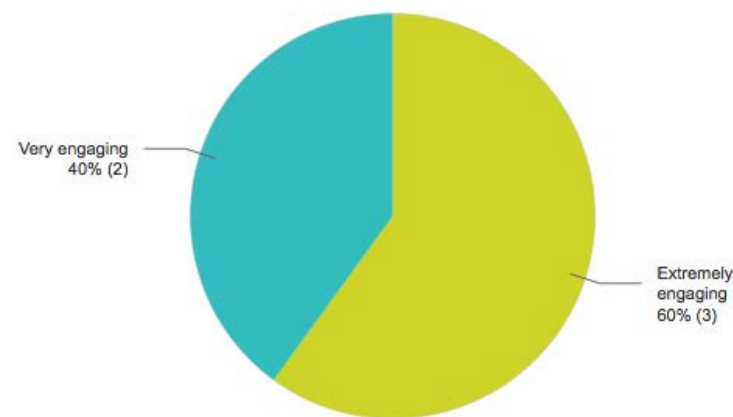
How would you describe your experience of engaging with fashion practice as a narrative enquiry consisting of a 'Community of meanings' ?

ie.

Reflective Interactions (this voice)

Visual Traces (practitioner thought and action)

Practice Contexts (contextual referencing)



Answer Choices	Responses	
Extremely engaging	60%	3
Very engaging	40%	2
Moderately engaging	0%	0
Slightly engaging	0%	0
Not at all engaging	0%	0
Total		5
Comments (3)		

I found This Voice extremely engaging and insightful in the way it disclosed the frustrations of the practitioner. More importantly it disclosed the fact that the [practitioner had high expectations of the 'self'. The voice seems to have a sense of urgency and responsibility to 'control' and dispel feelings of inadequacy. A similar response can be made to Visual Traces although this feels less demanding on the practitioner and more responsive to change.

I find anything that consists of stages of creativity engaging and seeing something that i wouldn't have a clue or any knowledge two very interesting and something that was visually exciting for a designer. One of the reasons for my decision to do this as a particular subject was to break away from my comfort zone of things im used to. I needed to get in touch with my effeminate side of design where consideration is ten fold in terms of how you communication the delicacies of fashion.

My experience was particularly engaging because I had to participate in the inquiry of practice, through considered conscious observation from different viewpoints that used visual materials, text and objects, and later verbalising and translating my thoughts into text. I not only experienced, but also explored the fashion practice presented.

## ANALYSIS .

Respondents were asked how would he or she describe their experience of engaging with fashion practice as a narrative inquiry consisting of a community of meanings. 60% of respondents found it extremely engaging and 40% very engaging.

- Out of the three respondents who commented, each responded through reflective commentary and discerned how he or she perceived and engaged with a narrative space of practice inquiry.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5

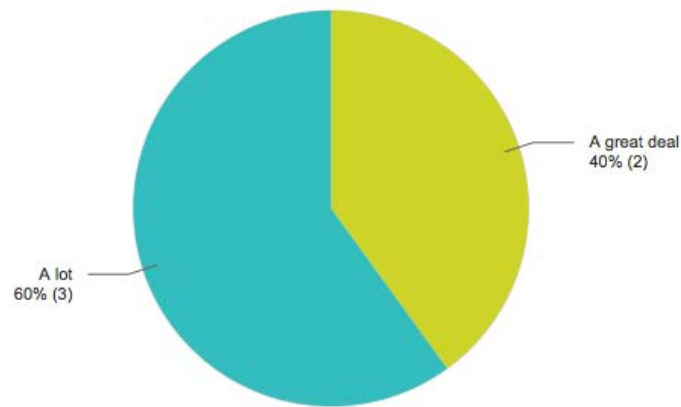
# E(iii). Research Exercise 3

## QUESTION 2 .

This research examines the existence of, and practice implications in, practitioner thought and action through the processes, practices and knowledge responses of fashion practice as evidenced through the author's practice portfolio.

### Question

As a curatorial project does the portfolio of practice convey the connectivity of the process, practices and knowledge responses of fashion practice?



Answer Choices	Responses
A great deal	40% 2
A lot	60% 3
A moderate amount	0% 0
A little	0% 0
Not at all	0% 0
Total	5

## ANALYSIS .

Respondents were asked as a curatorial project does the portfolio of practice convey the connectivity of the process, practices and knowledge responses of fashion practice. 40% of the respondents confirmed a great deal with 60% confirming a lot. Out of the three respondents who chose to comment further, two respondents acknowledged the effectiveness and clarity of the portfolio of practice whilst a third respondent felt that, although the process was explicit, more could be done to capture or convey the incidental or 'navel gazing' (respondent 4) of the practices of the practitioner.

- Respondents, who chose to comment further, explicitly aligned a curated intervention of practice as a way of seeing the connectivity of the process, practices and knowledge responses of fashion as practice as inquiry.

The layered and rhizomatic structure of the portfolio of practice was extremely effective in communicating the connectivity of process, practice, knowledge and response. The structure also mirrored the way that we often view and move between hyperlinks on the internet which is a very 21st Century experience of absorbing information.

There is a great deal of connectivity that also makes the journey very clear. The association made throughout help to show the realisation of and progress of the work.

The process was explicit, and yet I was looking for the incidental, the areas where there are 'happy accidents' that make the translation of the practice unique to the creator. There are some elements of the practice that don't make sense, that don't fit logistically within the process. This is the mystery of the creator, I don't wish to see them explained, just to know that they are there is enough. And yet I was not convinced that I observed all the elements of practice here. Perhaps this is because the focus of the portfolio was centered on 'doing'. Much design discipline is spent on navel gazing, distracted inquiry. Perhaps I am looking for evidence this. What were you/the designer thinking of/looking at when engaged in distraction?

100% of respondents responded to the question.

Three out of five chose to comment further.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5



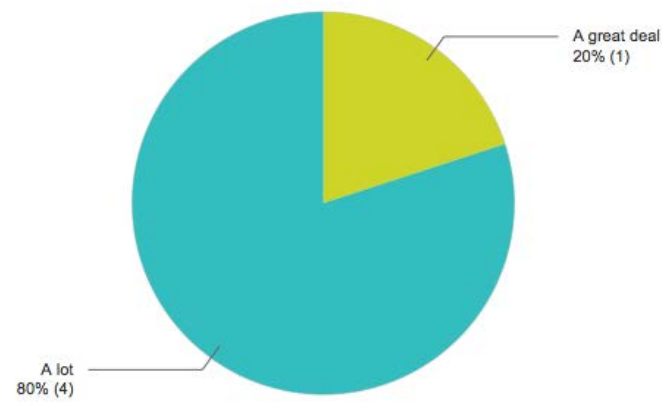
# E(iii). Research Exercise 3

Note: 100% of respondents responded to the question. Three out of five chose to comment further.

## QUESTION 3 .

This research argues that viewing fashion practice through the curatorial project can construct discourse around fashion practice in news ways and to give fresh points of observation. This research context considers the fashion narrative through curatorial project work.

Question  
How has engaging with fashion practice in this way helped you to understand fashion practice from a critical and cultural perspective?



I'm not sure how but engaging with the practice reiterates a number of underlying thoughts I have regarding my own practice. It is reassuring to read the processes and to see how complex they really are. Only by unpicking and interrogating in this way, can one really begin to see how much more there is to see.

Its influenced my approach to how i can articulate my ideas physically and how i can develop thoughts on the page rather than being stuck behind a digital design.

This was rather akin to a postmortem, pulling apart the various elements that comprise the body of practice. But while knowledge is gained through dissection, I was unsure as to whether this project was any closer to fully engaging with the lived experience of the practitioner. Further context of the maker's vision in relation to the thought processes of other creatives/ theorists would have given this a deeper understanding of the critical/cultural perspective. This is fashion, and as such this would have informed the design decisions of the maker, more context would have been telling. However this is a personal preference of all curatorial work.

## ANALYSIS .

Respondents were asked how has engaging with fashion practice in this way helped him or her to understand fashion practice from a critical and cultural perspective? 20% said a great deal and 80% said a lot.

- Out of the three spectator respondents who commented, two responded in relation to their own practice and how a curated approach might influence his or her future working practices with a third acknowledging more context was needed relative to the work of others.

Figure.134. Survey Results.

Respondent 1  
Respondent 2  
Respondent 3  
Respondent 4  
Respondent 5

# E(iii). Research Exercise 3

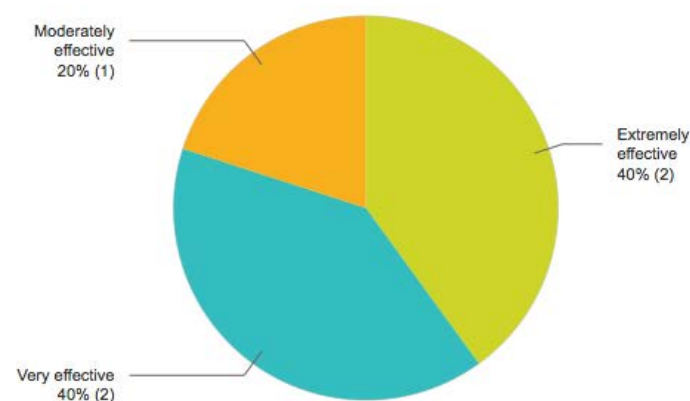
Note: 100% of respondents responded to the question. One out of five chose to comment further.

## QUESTION 4 .

Question

How effective has 'Critical Gaze', as a responsive and experiential viewing experience, been in this context?

ie. Viewer responsive engagement contributed to the constructed archaeologies of critical gaze (spectator role)



Answer Choices	Responses	
Extremely effective	40%	2
Very effective	40%	2
Moderately effective	20%	1
Slightly effective	0%	0
Not at all effective	0%	0
Total		5
Comments (1)		

I am a spectator, commentator. Would this have been as effective if I had not been requested to actively reflect?

## ANALYSIS .

Respondents were asked how effective has critical gaze, as a responsive and experiential viewing experience, been in this context? 40% of respondents felt that critical gaze, as a responsive and experiential viewing experience contributed to the constructed archaeologies extremely effectively. 40% felt it was very effective with 20% feeling that it was moderately effective.

- Although respondents confirmed the effectiveness of a critical gaze of practice as a responsive and experiential viewing experience there appeared more work to be done in terms of its effectiveness.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5



# E(iii). Research Exercise 3

Note: 100% of respondents responded to the question. Three out of five chose to comment further:

## QUESTION 5 .

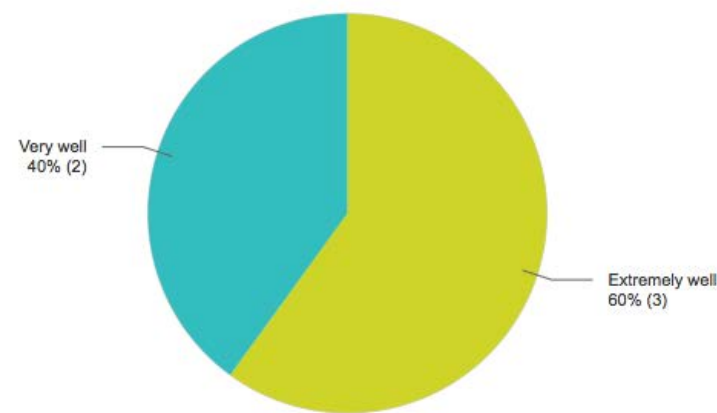
This research proposes an alternative thought structure and 'way of seeing' when viewing and engaging with fashion practice as the archaeology of critical gaze becomes the narrative of practice.

### Question

In this research context how has the curatorial project supported fashion practice as an object of study to be critiqued and understood in an arts or cultural domain?

It enabled the critical gaze to have an active output.

The response to this question is covered previously in more detail. The curatorial project is clearly fundamental to the practice. In this sense it reiterates the fact that practice and theory are vital to feed each other and guide one through these complex processes.



Having the luxury of being given access to such wealth of personnel information was truly a wonderful thing from a designers perspective as it gave me access to the source of where everything has been formulated and so applying this enormous collection of ideas was something that would benefit various areas not just fashion but just within the creative world as everyone within this area will experience the ups and downs of the creative process.

Answer Choices	Responses	
Extremely well	60%	3
Very well	40%	2
Moderately well	0%	0
Slightly well	0%	0
Not at all well	0%	0
Total		5
Comments (3)		

## ANALYSIS .

Respondents were asked how has the curatorial project supported fashion practice as an object of study to be critiqued and understood in an arts or cultural domain? 60% of respondents felt that the curatorial project supported fashion practice as an object of study to be critiqued and understood in an arts or cultural domain extremely well with 40% agreeing to moderately well.

- A curated intervention of practice could be considered as a practice in itself and a method with which to invite further scrutiny of practice.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5

Figure.136. Survey Results.

# E(iii). Research Exercise 3

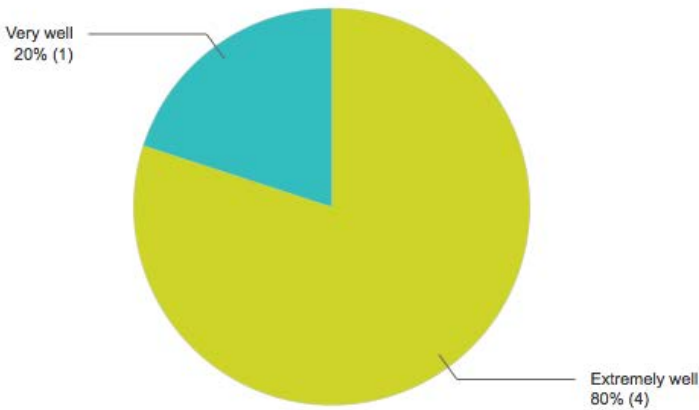
## QUESTION 6 .

In the twenty-first century museums, galleries and exhibition spaces are all placing fashion in a position of scrutiny. Exposing the archaeologies of fashion practice, through curatorial intervention to manifest the tacit 'said', or never said, as a 'way of seeing' can construct discourse and organize knowledge in a contemporary context.

### Question

How has the curatorial project as a mediator of 'knowledge construction' supported fashion practice.  
ie.

1. The Reflective Journal Entries (this voice)
2. The Fashion Artefact (the studied practice)
3. The Practice Contexts (cultural reference points)
4. The Call-Outs (as moments of knowing)



Answer Choices	Responses	
Extremely well	80%	4
Very well	20%	1
Moderately well	0%	0
Slightly well	0%	0
Not at all well	0%	0
Total		5

## ANALYSIS .

Respondents were asked how has the curatorial project as a mediator of knowledge construction supported fashion practice. 80% felt that it did extremely well with 20% very well.

- This suggested a curated intervention of practice mediated a knowledge of practice effectively.

Collectively the work would appear to support fashion practice in that is investigates the processes prior to, during and to some degree following the project, or certainly by anticipating what might happen. For me the most valuable sections are the journal entries and call outs as these give insight to the practitioner and the journey of the processes. This is most valuable.

I think the fashion artefact has given me the ability to see things through a much more clear view of how things come together especially from an outsider's point of view.

Note: 100% of respondents responded to the question. Two out of five chose to comment further.

This Voice ...



# E(iii). Research Exercise 3

Note: 100% of respondents responded to the question. None out of five chose to comment further.

## QUESTION 7 .

Which was the most effective mediator of how the portfolio of practice was constructed as knowledge of practice ?

	1	2	3	4	5	6	Total	Average Ranking
The Reflective Journal Entries (this voice)	60% 3	0% 0	20% 1	20% 1	0% 0	0% 0	5	5.00
The Fashion Artefact (the studied practice)	20% 1	20% 1	60% 3	0% 0	0% 0	0% 0	5	4.60
The Practice Contexts (cultural reference points)	0% 0	20% 1	20% 1	40% 2	20% 1	0% 0	5	3.40
The Call Outs (as moments of Knowing)	0% 0	60% 3	0% 0	40% 2	0% 0	0% 0	5	4.20
All of the above	20% 1	0% 0	0% 0	0% 0	80% 4	0% 0	5	2.80
None of the above	0% 0	0% 0	0% 0	0% 0	0% 0	100% 5	5	1.00

Figure. I38. Survey Results.

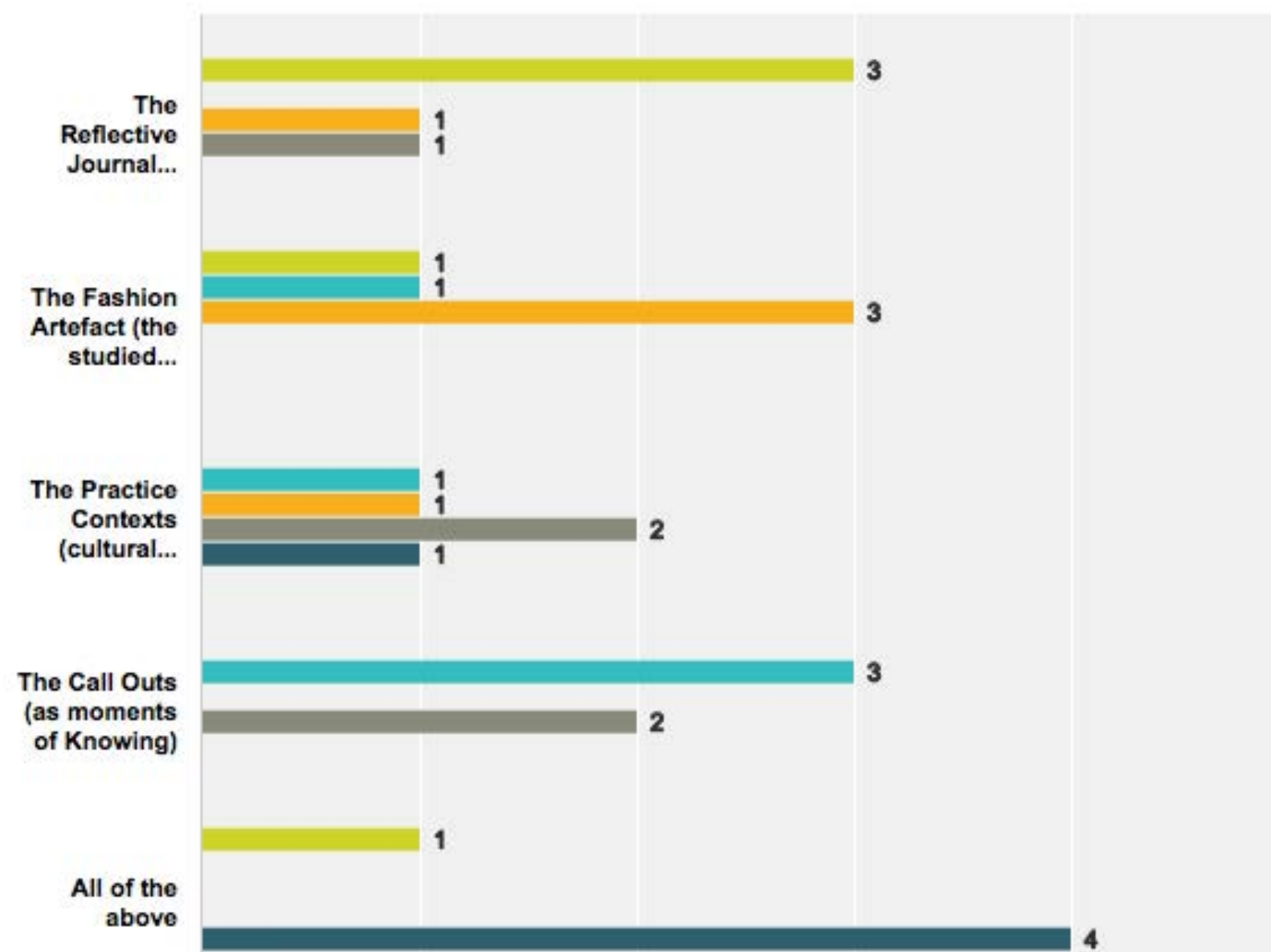


Figure.I39. Survey Results.

## ANALYSIS .

Respondents were asked to rank which was the most effective mediator of how the portfolio of practice was constructed as knowledge of practice?

- The reflective journal entries (this voice) were ranked 5
- The fashion artefact (the studied practice) was ranked 4.6
- The call-outs (as moments of knowing) were ranked 4.2
- The practice contexts (cultural reference points) were ranked 3.4
- All of the above were ranked 2.8
- None of the above were ranked 1

The reflective journal entries (5) were ranked as the most effective mediator of how the portfolio of practice was constructed as knowledge of practice with the fashion artefact ranked second (4.6), the call-outs third (4.2) and practice contexts fourth (3.4).

- The data suggested that reflective practice could provide a foundation for effectively mediating knowledge of practice.

# E(vi). Research Exercise 4

This research is concerned with Frayling's (1993) definition of research 'through' practice where the diarised research journal reflects in and on the act of practice and contextualises, through practice, communicable results, inviting further discourse on practice towards knowledge creation



# E(vi). Research Exercise 4

Note: 100% of respondents responded to the question. None out of five chose to comment further.

## QUESTION I .

Consider the portfolio of practice, as the monument of practice itself: which practice contribution do you think most influenced how you engaged with the portfolio of practice?

No 1 being the one that most and 5 being the least.

	1	2	3	4	5	6	7	Total	Average Ranking
The Reflective Journal Entries (this voice)	80% 4	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	5	6.60
The Fashion Artefact (the studied practice)	20% 1	20% 1	60% 3	0% 0	0% 0	0% 0	0% 0	5	5.60
The Practice Contexts (cultural reference points)	0% 0	20% 1	20% 1	60% 3	0% 0	0% 0	0% 0	5	4.60
The Call Outs (as moments of Knowing)	0% 0	60% 3	0% 0	40% 2	0% 0	0% 0	0% 0	5	5.20
All of the above	0% 0	0% 0	0% 0	0% 0	80% 4	20% 1	0% 0	5	2.80

Figure.140. Survey Results.

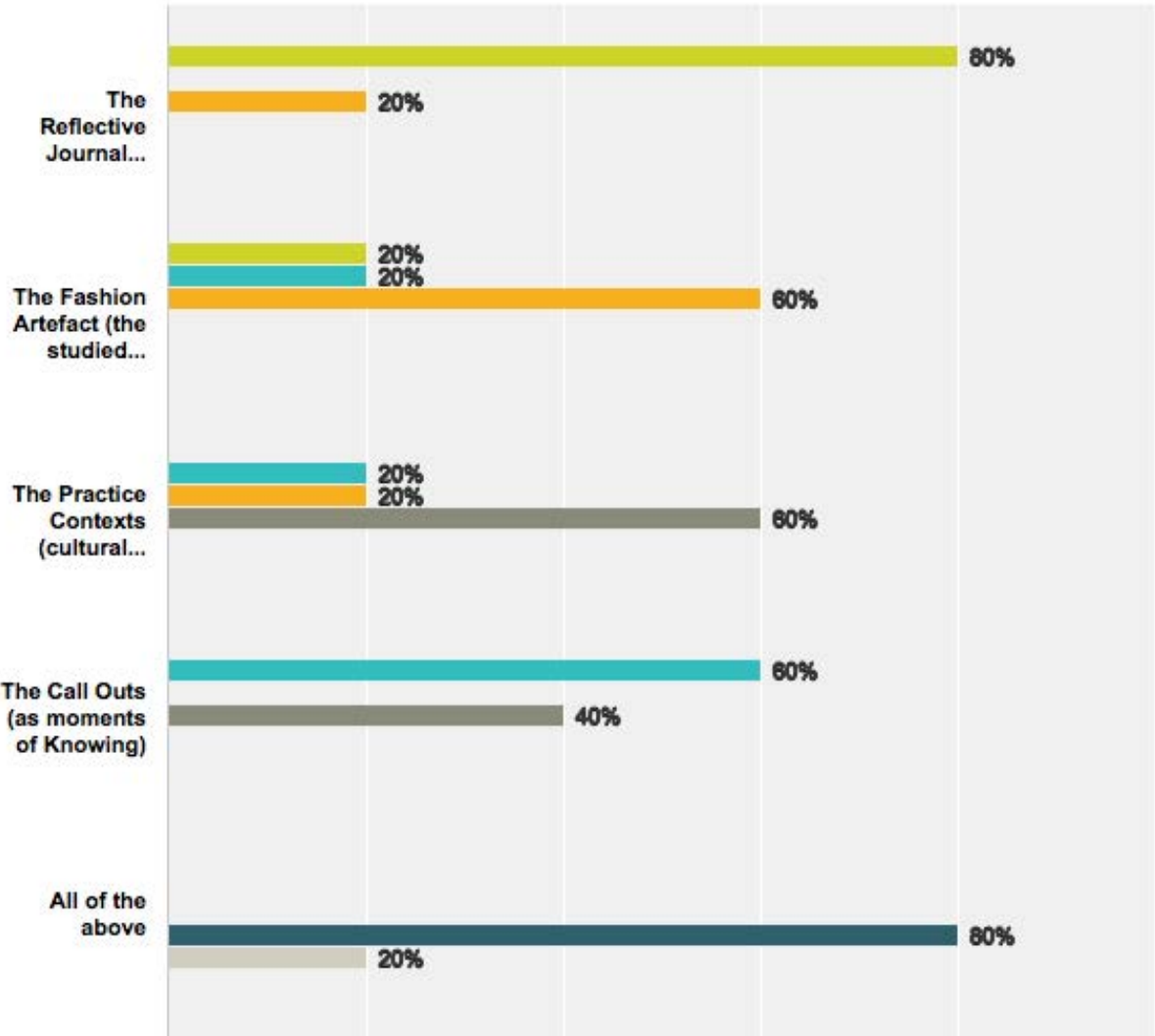


Figure.141. Survey Results.

## ANALYSIS .

Respondents were asked to consider the portfolio of practice, as the monument of practice itself. Respondents were asked which practice contribution did he or she think most influenced how they engaged with the portfolio of practice? The reflective journal entries (this voice) were ranked as the practice contribution that most influenced how he or she engaged with the portfolio of practice (6.6). The fashion artefact (the studied practice) was ranked second (5.6) with the call outs (as moments of knowing) were ranked fourth (5.2) and the practice contexts (cultural reference points) ranked third (4.6).

- The data suggested the reflective journal-keeping and the fashion artefact as studied practice mostly influenced how the respondent spectator engaged with a portfolio of practice. The juxtaposition of such methodologies could construct a knowledge of the never said of practice as inquiry perhaps?

# E(vi). Research Exercise 4

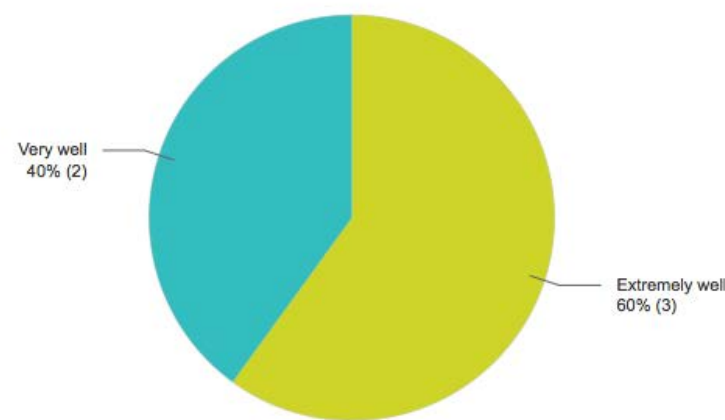
Note: 100% of respondents responded to the question. Four out of five chose to comment further:

## QUESTION 2 .

The practice inquiry aims to construct a thematic story telling approach to conceptual and contextual fashion design practice. The curatorial project can compose a 'way of seeing' the representations of constructed image or artefact to create discourse in the wider cultural context drawing importance and insight into the designers thinking, chosen themes and transition of meaning and expression.

### Question

How would you compare your experience to viewing or engaging with art practice to fashion practice in the context of a curatorial project ?



If I understand the question corectly, i would say the importance is equal. The professionalism and presentation of the curatorial project relies on a combination of both in this case. They appear to be integrally linked.

There is no real difference, the boundaries imposed by different areas of practice are imposed by industries and materials, the process is transitional.

there are many attributes and common grounds between the various creative worlds that share the same processes and understanding such as the metaphorical elements that support whatever your creating, the stories that visually radiate from the dress. Whatever it is your trying to accomplish your always trying to get under the skin, emphasizing the research you've conducted in order to really push your theme.

There is much that is assumed when viewing art practice. You see what you want to see, however fashion practice is not given such advantages. The expectation is that art practice is often participatory and interactive, plus it holds an element of risk taking, even if only to encourage a studied gaze. While I did reference the curatorial project I felt that my own considerations often focused on my creation of the response to the work and the related process, much like general fashion practice. Like art practice, the rules set up for the viewer within the curatorial project were allowed to be broken, I hesitated to apply this approach and on reflection I would like to have utilised a more inventive engagement with the project and lose my inner design voice.

## ANALYSIS .

Respondents were asked how he or she would compare their experience to viewing or engaging with art practice to fashion practice in the context of a curatorial project. 60% of respondents felt extremely well with 40% feeling very well. Of all the respondents who commented, 100% of respondents responded reflectively, believing fashion practice and arts practice share 'a common ground' with the 'same processes and understanding'. One respondent reflected on the 'boundaries imposed by different areas of practice are imposed by industries and materials' and that 'the process is transitional'.

- Respondents acknowledged that art practice and fashion practice share some commonality particularly when fashion practice was engaged with in a curated context.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5



# E(vi). Research Exercise 4

## CONVERSATIONS WITH THE SPECTATOR - 5 QUESTIONS (20 MINUTES) .

Design ethnography (Ylirisku and Buur, 2007 p.18) exposes the richness and also ambiguous characteristics of practice that can cultivate conversation and further discourse of practice. Design ethnography (participant study through video capture) constructs knowledge's of the viewing experience (spectator role) and engagement of fashion practice in contextualising the observer's engagement as active critical responses with the phenomenon. The notion of design ethnography as the discovery of 'the studied practice' integrates the experiential reality of the spectator within the narrative of practice.

As the spectator please reflect on the following three questions.

### A Conscious Seeing – Critical Gaze

The knowledge contribution will present an alternative thought system and 'way of seeing' when viewing and engaging with fashion practice. The representations (constructed image or artefact) 'invite a seeing' of the practitioner's visuality exposing practitioner thought and action as reflective intent through a living portfolio. Such discursive manifestations of theme, symbol and experiment guised as sculptural form, abstract statement, technological proposition, cultural, and or social inference invite responsive and experiential viewer engagement.

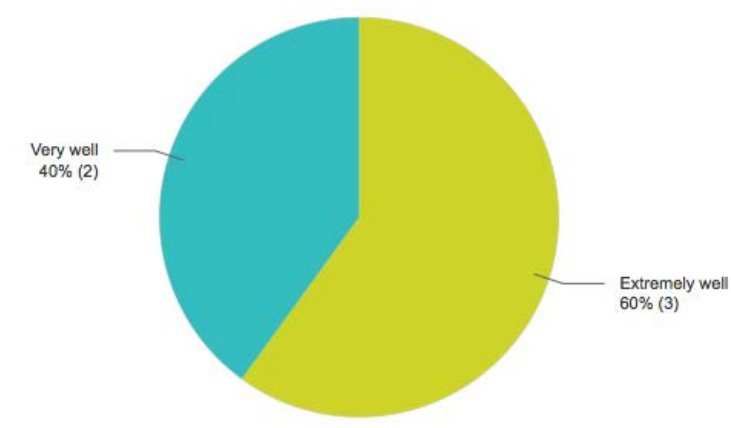
# E(vi). Research Exercise 4

Note: 100% of respondents responded to the question. Four out of five chose to comment further.

## QUESTION 3 .

Question (Please answer in a 'blog style' format and in your own words)

Compared to the 'Arts' how has this viewing experience enabled you, the spectator, to 'see' further into the often tacit acts of the fashion practitioner's thinking, the inner conversations that led the design intent or of the knowledge discerned from the visuality of practice itself?



Answer Choices	Responses	
Extremely well	60%	3
Very well	40%	2
Moderately well	0%	0
Slightly well	0%	0
Not at all well	0%	0
Total		5
Comments (4)		

Figure.143. Survey Results.

## ANALYSIS .

Respondents were asked, how compared to the 'Arts', has this viewing experience enabled the spectator, to 'see' further into the often tacit moments of the fashion practitioner's thinking, the inner conversations that led the design intent or of the knowledge discerned from the visuality of practice itself? 60% felt extremely well with 40% feeling very well. Of all the respondents who commented, 100% of respondents responded reflectively, acknowledging an 'intimate viewing experience' and feeling that he or she was 'allowed' to witness both the moments of not knowing and knowing. One respondent asked 'do all practitioners think like this?' signalling a need for more to be said of the practice community.

- As a viewing experience the data suggested that respondents engaged reflectively and that this led to a deeper engagement, questioning and discerning of a knowing knowledge of practice as inquiry.

The control factor interests me. Responding to the fact that directions are constantly presented and decisions made could alter the direction forever. How to make the right decision... is it the right decision? This is so subjective and personal. An insight into the process.

The format of viewing work through a portfolio of practice is quite an intimate viewing experience, especially coupled with the journal content. It allows insight into the practitioners thinking process in a very 'real' way, of course it's edited but we were allowed to witness moments of both 'knowing' and not knowing or doubt, uncertainty (through sketches, lines of frustration, and words). It's a viewing experience that allows for connection with the thought process and in some ways the practitioner as well as the work itself.

Before witnessing and understanding the inner workings of fashion I've probably in the past dismissed it in some shape or form as something that doesn't require much thought except for the functionality of what clothing is supposed to accomplish. The idea that stories and ideas can be shown through fabric and how hard one can push the envelope in terms of how mentally one can naturally engage with fashion steering the imagination.

This has communicated the spectacle of a specific approach within the practitioner's thinking. More evidence of inner conversations would have been desirable however, including conversations with others, a snapshot of thinking without verbalising intent for example. Do all practitioners think like this? Does this practitioner truly think like this? I expected flotsam and jetsam, to find some conclusions shipwrecked and discarded. There is an overarching sense that there more to this, and a skewed snapshot is being presented of the inner conversations to be had. Perhaps this is because the train of thought is presented in a linear way.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5



# E(vi). Research Exercise 4

Note: 100% of respondents responded to the question. Three out of five chose to comment further.

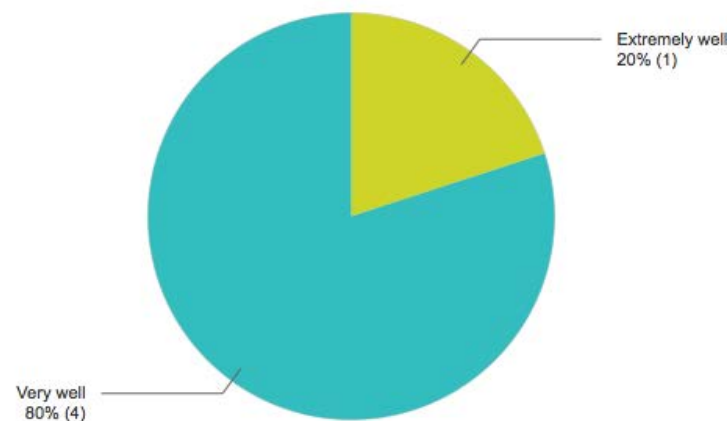
## QUESTION 4 .

### The Spectacle

Beward (2003, p.232) acknowledges the emergence of 'the fashion spectacle' in the twenty-first century and how this has become a dominant trait and a medium or language by which fashion speaks. However, this spectacle, perpetually mastered by the eminent eyes of Galliano, Lagerfeld for Chanel, McQueen, Viktor and Rolfe, Chalayan, etc., outwardly manipulates the spectator to further debate issues concerning the historical, cultural or social contexts. This now commonly accepted visual language excludes any insights of the discourse of practice itself?

### Question

How has this viewing experience informed your views of fashion practice and its theoretical maturity concerned with creative authorship, production methodologies and cultural dissemination?



I am more intrigued by how the viewing experience relates to other practices. For me the emphasis of the project is the creative practice and ownership and fashion is the vehicle through which this process has taken place.

I will never look at fashion the same way again as its no different to a film maker, an artist with a paint brush or a sculptor everyone is heading in the same direction only with a different medium at the end. Fashion shares all the emotional engagement that one shares with viewing a painting or a film. It all comes down to what it can get out of the spectator and how it opens the door to something we never thought we had deep inside, an imagination

The creators interest in innovative pattern cutting has played an important role in challenging preconceptions, about clothing as a second skin, while the reflective process of making adds new questions to the meaning of clothing. Much fashion debate is focused on the spectacle, not the production of the garment. It has left me wanting more methods of challenging this sensibility. The criteria of what is beautiful in proportion, form and drape has reinforced my understanding of the value of dress and the process of making that is rooted in tradition and yet is willing to be immersed in the demands of critical appraisal.

## ANALYSIS .

Respondents were asked how has this viewing experience informed his or her views of fashion practice and its theoretical maturity concerned with creative authorship, production methodologies and cultural dissemination. 20% of respondents felt extremely well, with 80% feeling very well. A reflective momentum appeared to be emerging as the respondents reflected on their viewing experience in a narrative space of fashion practice as inquiry. A willingness to be 'immersed in the demands of critical appraisal' (Respondent 3) afforded a notion that the emphasis of the project was the creative practice itself and not the practice aesthetic per se. One respondent reflected on 'a wanting more methods of challenge...' (Respondent 3) whilst another drew on analogy to 'open a door to something we never thought...' (Respondent 2).

- The potential for critical and cultural exchange resides with the practitioner's intrinsic ability to reflect. It might be that the reflective practitioner appeared hindered by emotional restraint, though they appeared to utilise analogy as a visual comfort blanket or way of seeing. Is it in this narrative space of practice inquiry that a construction of a future narrative existed of a telling of a knowing of a doing of practice?

Answer Choices	Responses	
Extremely well	20%	1
Very well	80%	4
Moderately well	0%	0
Slightly well	0%	0
Not at all well	0%	0
Total		5

# E(vi). Research Exercise 4

Note: 100% of respondents responded to the question. Three out of five chose to comment further:

## QUESTION 5 .

A Narrative of ‘Seeing’ – The Curatorial Project

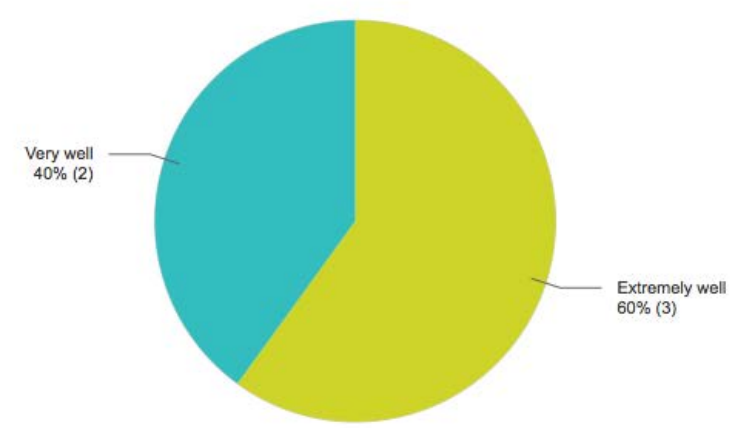
The practitioner role is anonymised as the practice aesthetic and the practice intent become constituents of situational and relational transferences and suggests a paradigm for constructing the fashion narrative in a contemporary context where the lived reality and experiential reality of practice are collectively attributed amid the emerging discourse of fashion practice. Fashion practice, through curatorial project work, as externalised and constructed contexts of practice, suggests that a new narrative of ‘seeing’ exists.

Question:

In this research context how effectively has this viewing experience enabled a ‘conscious seeing’ or ‘narrative of seeing’ of fashion practitioner thought and practitioner action to be critiqued, reasoned and understood through curatorial intervention?

ie.

1. The Reflective Journal Entries (this voice)
2. The Fashion Artefact (the studied practice)
3. The Practice Contexts (cultural reference points)



Answer Choices	Responses	
Extremely well	60%	3
Very well	40%	2
Moderately well	0%	0
Slightly well	0%	0
Not at all well	0%	0
Total		5

The viewing experience has completely achieved this. The narrative is very clear and the conscious seeing has been wrangled with throughout. The conscious seeing has allowed the project to progress toward the ‘critical moment of judgement’ and the inviting of others to see.

I think when understanding the processes within a textural manor was something i myself find difficult to decipher as its such as visual engagement on the viewers eye. So i think it was a case of what the process provoked me into thinking and how i can push what im witnessing into a more personnel space within my head.

The project has articulated the position of the postmodern fashion creator, who functions as artist and designer in an attempt to express what is meant to be contributor to the curation of practice. While this dual function expresses the dynamism of thought representation, I have struggled to critique the ‘narrative of seeing’ through the curatorial experience of the viewer; and many of the conversations I have held in my head are as yet to be externalised.

## ANALYSIS .

Respondents were asked in this research context how effectively has this viewing experience enabled a conscious seeing or narrative of seeing of fashion practitioner thought and practitioner action to be critiqued, reasoned and understood of a curated intervention of practice? 60% felt extremely well, with 40% feeling very well. One respondent discussed the clarity and wrangling that was apparent throughout, with another reflecting on the process and provocation. One respondent claimed the project had ‘articulated the position of the postmodern fashion creator, who functions as artist and designer’ and reflected on the conversations that he or she was ‘yet to have’ (respondent 4).

- The respondent data suggested the spectator engaged with a consciousness of seeing that led to an engagement with the studied practice. A consciousness of seeing that could be argued with, deconstructed, reconstructed, hypothesised and or be considered as a future ethnography of a doing of practice, suggesting a narrative space existed in support of a conversation that was yet to be had of a doing of perhaps?

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5

Figure. 145. Survey Results.



# E(vi). Research Exercise 4

Note: 100% of respondents responded to the question.

## QUESTION 6 .

As a practitioner yourself, how do you 'see' your practice?

I see my practice as a set of known and unknown quantities that together, in a range of combinations will become a new 'thing'. I don't want to see my practice, in that respect **I want my practice to guide me through to the 'eureka' moments.**

Respondent 1

In lots of ways it's difficult to determine where research and reflection ends and practice begins, particularly through work than encompasses performative writing, research and production through drawing, writing, recording my own voice and photography. If I had to summarise the way I see my practice it would perhaps be **a practice of thinking through doing a variety of things.**

Respondent 2

**As naturalistic as possible** even down to admitting to using certain design trends to emphasis the minimalism of fashion. It was the only way i could express fashion within a contemporary sense and how others would interact with my final design.

Respondent 3

Rather like how painters see the world, not through a mixture of colours and shapes and colours but instead **through a tangle of words and images** in an attempt to make unconscious sense of, and organise the world.

Respondent 4

I don't know whether I do 'see' my practice? **I often can't 'see' it as I am too busy 'doing' it!** This is perhaps the area in which this research and curatorial style of presenting really becomes meaningful as it encourages a sense of slowing down ones thoughts, to allow time for the moments of 'knowing'.

Respondent 5

## ANALYSIS .

Respondents were asked, as a practitioner, how does he or she see their practice? 4 out of the 5 respondents articulated how he or she sees their practice. One respondent claimed the doing often hindered the seeing, another respondent wished their practice to guide he or she 'through to the eureka moments' (respondent 1) whilst two others believed their practice to be 'a thinking through doing a variety of things' (respondent 2) and 'a tangle of words and images' (respondent 4).

- The data suggested a telling and a doing of practice existed in both situational and relational terms.

# E(vi). Research Exercise 4

Note: 100% of respondents responded the question.

## QUESTION 7 .

As a practitioner yourself, how would you like others to 'see' your practice?

## ANALYSIS .

Respondents were asked, as a practitioner, how would he or she like others to see their practice?

Four out of five respondents placed the seeing of their practice as an entity that extended beyond their practitioner selves with comments such as 'how ever they want to see it' (respondent 2) and as 'evidence that is not seen but imagined' (respondent 4) whilst one respondent referred to a literal view in that the spectator cannot see their practice '...only the products along the way' (respondent 1). One respondent wished for their practice to be seen as a 'worthwhile act' (respondent 5).

- Each respondent described his or her practice as a distinct entity ('it') that suggested a subjective-objective happening in a narrative space of practice inquiry.

Others can see it however they wish. My practice is **an investigation of me** and once each piece of work is presented, it is no longer as important as the next. So **the viewer cannot 'see' my practice, only the products along the way** and these cannot make sense to the viewer in the way the process of making them does to me.

**However they want to see it.**

I'm hoping that it will be **fresh and fluid** as possible as long as ive done justice to the subjects inside my design.

The desire to expose the developments in my understanding of my practice is done by not only observing documentary evidence, but through visualizing my thought processes. Through the gathering of a wide range of perspectives of the design process there is a revealing of **evidence that is usually not seen but imagined.** I would like others to also 'see' through visualizing this.

I would like others to 'see' my practice **as a worthwhile act** of something that requires a level of in depth thought, analysis and purposeful engagement with a consumer.....something that demonstrates my knowledge and skill in conjunction with a level of academic understanding for the purpose of my work.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5



# E(v). Research Exercise 5

## THE CREATIVE SCALE - DRAG 'N' DROP MENU (10 MINUTES) - LAST QUESTION

Aesthetic Measure (Hierarchy of Critical Thinking)

Foucault (1966, p.27) argued that the archaeology's of practice, as discourse, share a secret origin that is never quite understood or said, a discourse of practice that manifests as a tacit 'said' which is in fact never said. Duchamp argues that the intention and realisation of the creative act (Duchamp in Lebel, 1959, p. 77) can be considered a chain reaction. As practitioner, intent transfers to the spectator, a critical reaction is caused, and an assembly of aesthetic measure takes place.

In this research context 'Gaze', can be considered a useful methodology for furthering the understanding of fashion practice in a contemporary context: a paradigm for fashion practice to be considered as knowledge through examination (gaze of practice) of both 'the practice' and 'the practitioner' to determine and advance both theory and field of knowledge. The designer and artefact are considered distinct and separate for the purposes of discourse and moves toward describing sufficiently a body of knowledge for advancing taxonomies and historical references of practice beyond cultural comparisons.

The notion of the 'Creative Scale' draws on Kant's belief (1914, p.27) that aesthetical judgment is not necessarily born out of cognitive understanding but recognises the authority given and granted by the imagination. The aesthetic representation gives rise to perhaps delight or happiness, or even irritation and pain, that proffer sensation as a representation of the subject (as aesthetic). The mind's reality is conscious of the empirical as subjective observation is intuitively read or reflected upon (as pleasure or pain) as a moment of judgment.

Stakeholder Judgment

This Creative Scale exposes the moment of judgment experienced by all stakeholders (practitioner, spectator and all future stakeholders) and places value on the individual's aesthetic responses as representations of "the pleasant, the beautiful and the good" (Kant, 1914, p.32). The aesthetic representation seen through this imaginative state constructs measurable, subjective values that actualises aesthetic measure and a hierarchy of critical thinking is exposed as 'The Creative Scale' (as elicited by stakeholder judgment).

This is a creative scale, not a test. The scale is a list of descriptive words that have been chosen firstly by the author, as practitioner, from over 1000 adjectives and considered words that best describe the practice aesthetic. This exercise asks you, the spectator, to select and re-order the descriptive words (adding to the list if appropriate)

# E(v). Research Exercise 5

Note: 100% of respondents responded the question.

## QUESTION 1.

Please rank in order from the list below (from top to bottom) the adjectives that best describe the practice aesthetic in your opinion.

You ca re-order your chosen adjectives into priority order with No:1 (top) being the best adjective that describes the practice aesthetic and number 10 being the least, for example.

## ANALYSIS .

Respondents were asked to rank in order, from a list provided, the adjectives that best described the practice aesthetic in his or her opinion.

- Intuitive ranked 25
- Instinctive ranked 24.6
- Cultured ranked 24.4
- Complex ranked 24.8
- Literate ranked 24.6
- Knowing ranked 21.6
- Descriptive ranked 21.4

Out of the 28 key words listed the top 6 were intuitive, instinctive, cultured, complex, literate, knowing and descriptive.

- This would suggest that a way of seeing had engaged the spectator beyond the fashion aesthetic, as spectacle, towards a more discerning and critical gaze of a seeing of fashion practice. The practices of the practitioner were appraised in the mind's eye of the spectator beyond the mis-en-scène of the practice aesthetic itself. It could be argued a curated intervention of practice had transcended the spectacle of fashion practice toward a narrative and cultural context to be critically gazed upon.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	Total	Average Ranking
Intuitive	60% 3	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	26.00
Instinctive	0% 0	40% 2	0% 0	20% 1	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	24.60
Literate	0% 0	20% 1	20% 1	0% 0	0% 0	20% 1	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	23.40
Complex	0% 0	20% 1	0% 0	20% 1	20% 1	0% 0	20% 1	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	24.80
Descriptive	0% 0	0% 0	20% 1	0% 0	0% 0	20% 1	0% 0	0% 0	40% 2	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	21.40
Knowing	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	20% 1	20% 1	0% 0	20% 1	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	21.60
Cultured	0% 0	0% 0	40% 2	0% 0	20% 1	0% 0	0% 0	20% 1	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	24.40
Blushing	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	40% 2	20% 1	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	18.00
Enchanted	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	20% 1	20% 1	0% 0	0% 0	0% 0	20% 1	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	16.00
Statuesque	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	20% 1	40% 2	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	15.80
Fragile	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	40% 2	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	16.40
Clear	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	20% 1	20% 1	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	19.60
Curious	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	20% 1	20% 1	0% 0	20% 1	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	13.20
Versed	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	20% 1	0% 0	20% 1	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	14.00
Elegant	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	40% 2	0% 0	20% 1	0% 0	20% 1	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	11.40
Delicate	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	40% 2	0% 0	20% 1	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	5	13.20
Evanescent	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	40% 2	0% 0	20% 1	0% 0	20% 1	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	5	9.60
Tacit	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	40% 2	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	5	15.20
Abstract	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	40% 2	20% 1	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	5	11.00
Poised	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	40% 2	20% 1	0% 0	20% 1	0% 0	20% 1	0% 0	0% 0	5	7.20
Telling	20% 1	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	20% 1	0% 0	20% 1	0% 0	0% 0	0% 0	5	15.20
Absorbing	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	20% 1	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	5	13.20
Detailed	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	5	15.00
Mesmerising	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	40% 2	20% 1	0% 0	0% 0	0% 0	5	7.60
Vulnerable	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	40% 2	20% 1	0% 0	0% 0	5	7.60
Naked	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	60% 3	20% 1	0% 0	5	3.00
Emotional	0% 0	0% 0	0% 0	20% 1	20% 1	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	20% 1	0% 0	0% 0	5	18.40
Impassioned	0% 0	20% 1	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	80% 4	0% 0	5	7.20
Other (Please answer in text box below)	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	0% 0	100% 5	5	1.00	

Figure.146. Survey Results.



# E(v). Research Exercise 5

## QUESTION 2 .

Are there any other adjectives that you would like to add to the list?

If so, please rank in order of preference with no 1 being the best or most appropriate.

- Meaningful
- Nuanced
- Structured
- Insightful
- Multi-faceted
- Considered
- Empowering
- Established
- Enlightening
- Memorable
- Evolving
- Adaptable

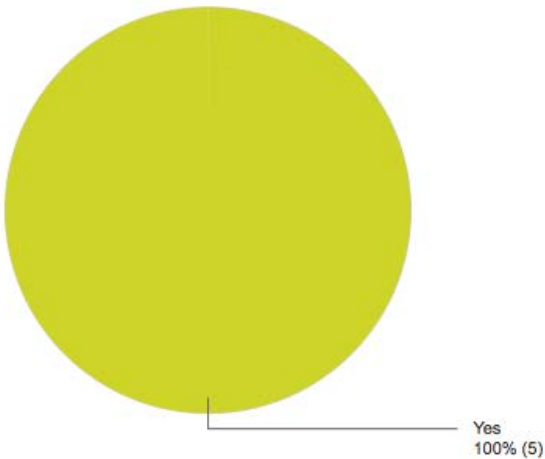
# E(v). Research Exercise 5

## QUESTION 3 .

Thank you for allowing me to be part of this process.

Thank you for consenting to participate in this research I hope you have enjoyed taking part? Suzie

Answered: 5 Skipped: 0



A pleasure and a privilege.

Had a fantastic experience in exploring the technical and beautiful world of fashion!

The experience of looking and critiquing should always give the practitioner a mirror to better observe and reflect on their own relationship with practice. This has been that mirror.

Figure. 147. Survey Results.

Respondent 1

Respondent 2

Respondent 3

Respondent 4

Respondent 5



# F. Data Analysis

## KEY THEMES .

- Emergent Key Themes
- Response Pattern
- Key Theme Averages
- Key Theme Usage
- Response Rates
- Response Overview
- Response Range
- Response Mean

# F(i). Data Analysis

## EMERGENT KEY THEMES .

The data chart (Figure 0) recorded 6 key themes that emerged from the research undertaken when observing and interviewing a sample of 5 (practitioner) respondents spectators who were asked to actively and critically respond to the portfolio of practice. Transcripts from the spectator's personal audio recordings and from an unstructured and open interview (conversation) were evaluated, using conversational analysis:

Reflection (This Voice)

- Respondent reflected on their engagement with the narrative of practice.

Knowing (Sense Perception)

- Respondent demonstrated an empathic knowing when engaging with the narrative of practice.

Provocation (Practice Response)

- Respondent elicited a practice response provoked of the narrative of practice.

Analogy (Visual Representations)

- Respondent made reference to alternative representations or visual metaphor when engaging with the narrative of practice.

Vulnerability (Emotional Response)

- Respondent drew on emotional reasoning when engaging with the narrative of practice.

Seeing (Curated Intervention)

- Respondent made reference to or readily engaged with the dialogic in the narrative space.

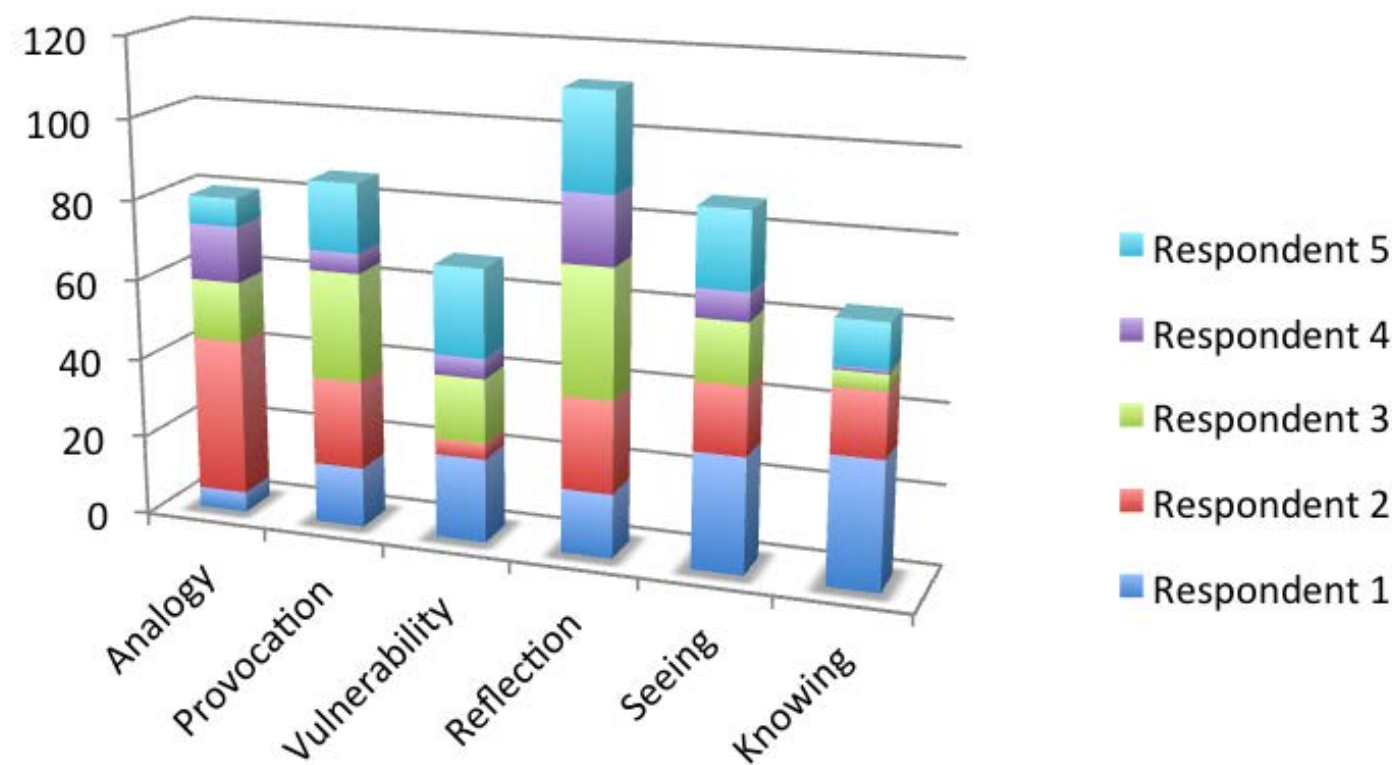


Figure.148. Data Chart: Emergent Key Themes.



# F(ii). Data Analysis

## RESPONSE PATTERN .

The data chart (Figure 0) recorded the total statistics of key theme usage. The numeric total of the 6 key themes recorded suggested that reflection was used mostly (112) with knowing (87), provocation (86) and analogy (80) closely bunched together. Vulnerability (68) and seeing (64) were less used. Of the respondents, 22.53% of the total key theme usage was recorded as using reflection followed by knowing achieving 17.50% and seeing recorded with the lowest at 12.87%. The data suggested respondents used reflection more than the theme of knowing by 5% and more than the lowest theme of seeing by 9.66%. The data suggested that of the practitioners surveyed, reflection was a key theme that was mostly used to critically respond to the portfolio of practice. The data chart (Figure 0) recorded the response pattern of the 6 key themes.

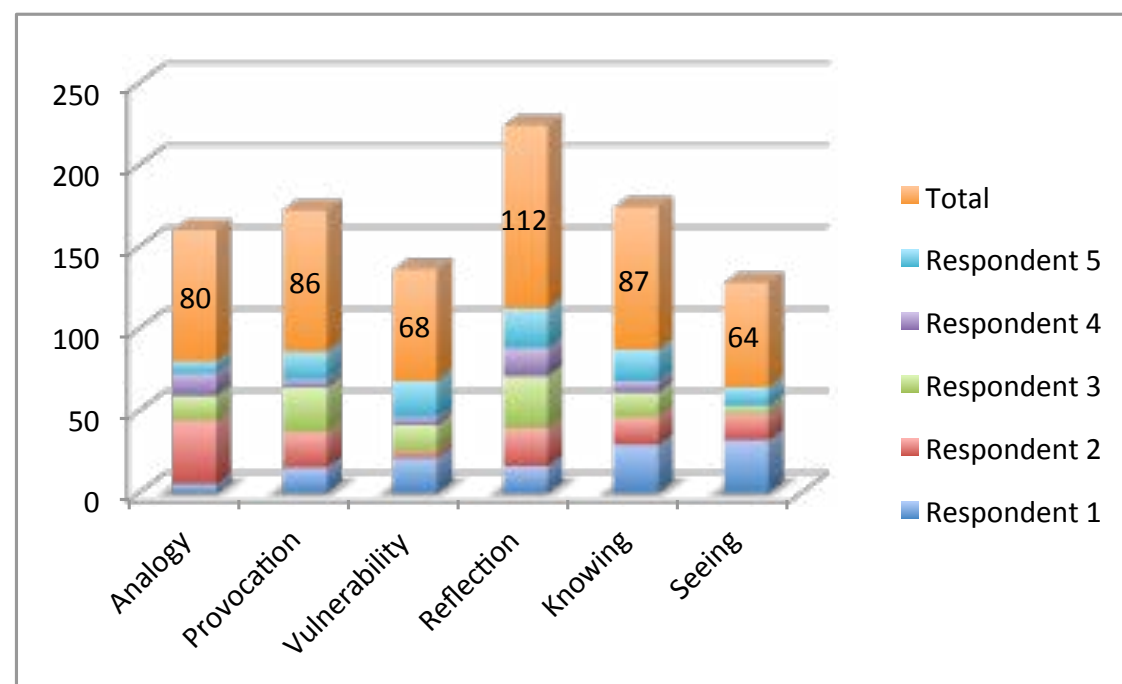


Figure.149.

Data Chart: Response Pattern Numeric Total.

The data chart (Figure 0) recorded the response pattern of the 6 key themes.

- From the data it was evident that reflection as a method to respond to the portfolio of practice was mostly used.

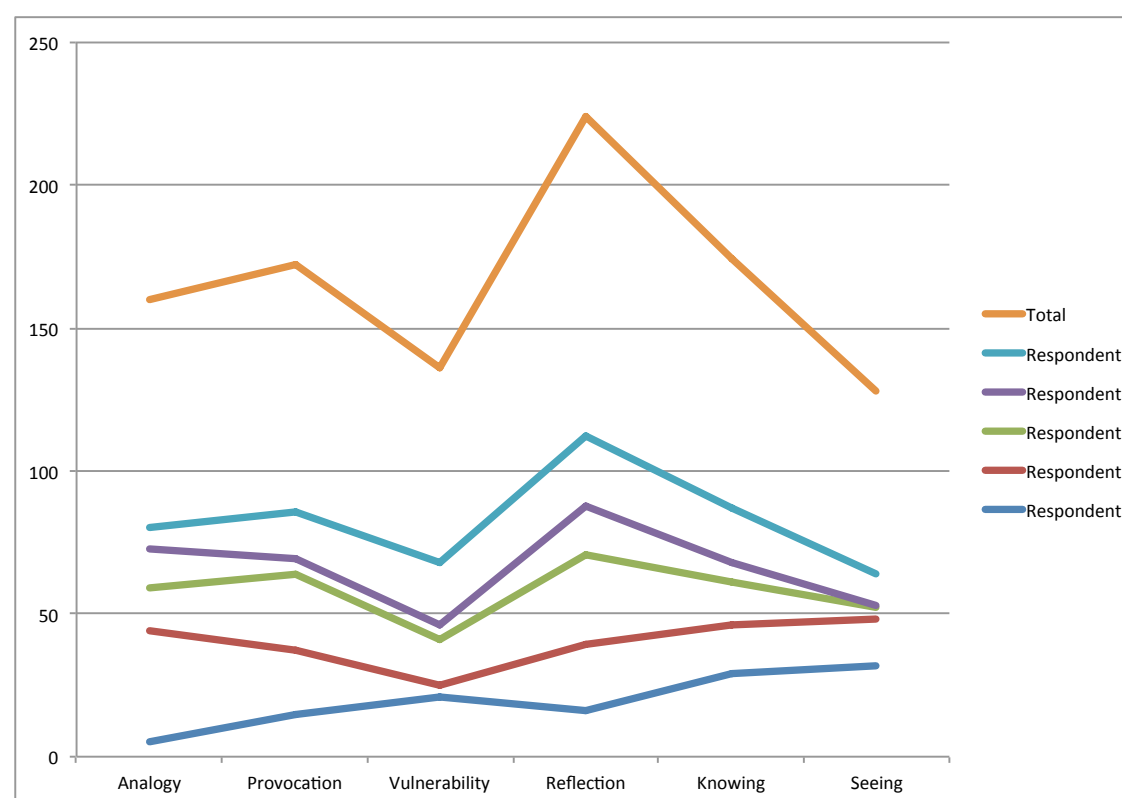


Figure.150.

Data Chart: Response Pattern.

# F(iii). Data Analysis

## KEY THEMES AVERAGES .

The data chart (Figure 0) recorded the average key theme usage. The average use of reflection was recorded as being the highest when respondents were asked to respond to the portfolio of practice. All respondents were recorded as using reflection, with an average usage of 22.4. The respondent's average usage of knowing was recorded as 17.4 with provocation third at 17.2, analogy fourth with an average usage of 16, vulnerability fifth at 13.6 and seeing at 12.8.

- The data suggested that of the practitioners surveyed, reflection was a key theme used to critically respond to the practice portfolio, with seeing the least used.

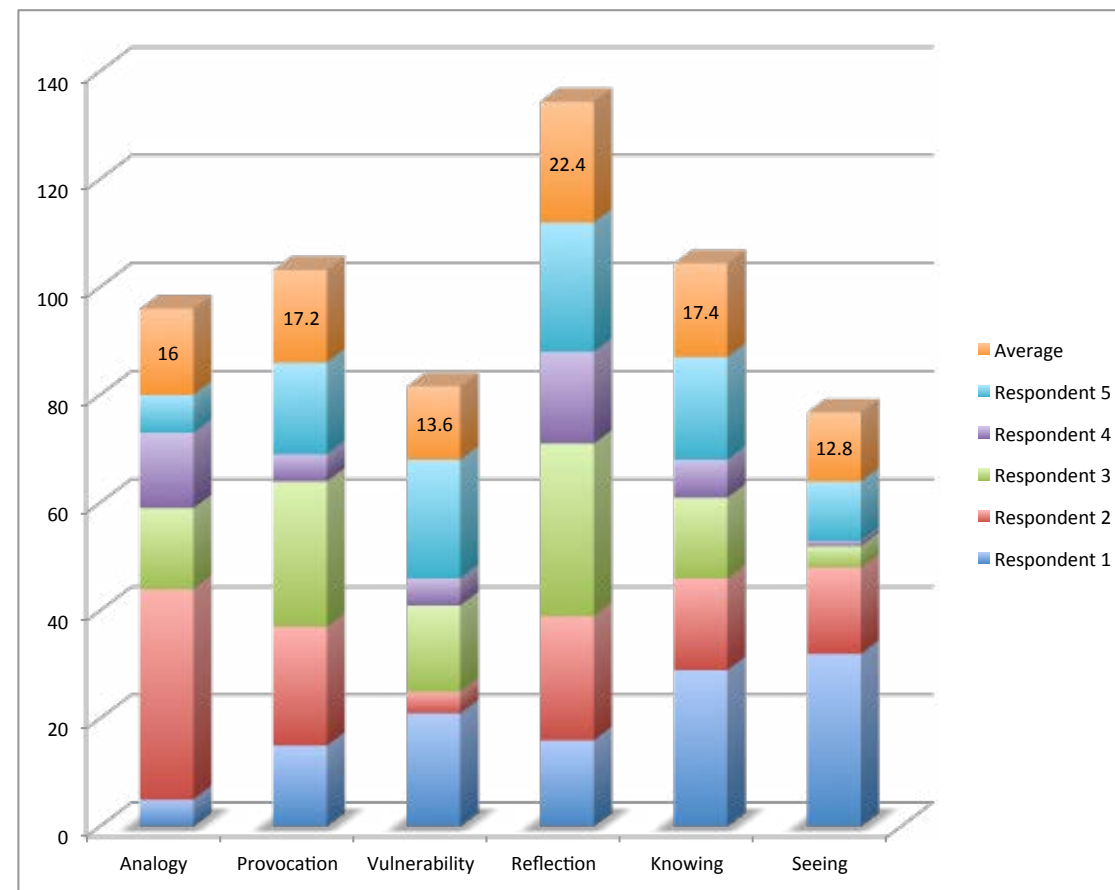


Figure.151. Data Chart: Average Key Theme Usage.



# F(iv). Data Analysis

## KEY THEMES USAGE .

The data charts (Figure 0 to 0) recorded usage of the emergent key themes used by each of the respondents. Although no usage pattern can be identified individually, the data determined that seeing was most used by respondent 1 (50%) and analogy most used by respondent 2 (49%), and with respondents 3 and 5 spreading usage across the range of identified themes and with respondent 4 appearing to adopt less usage across all of the key theme usage range.

- No pattern could be identified of the emergent key themes but it was surmised each of the respondents drew on a range of key terms that comprised reflection, seeing, analogy, provocation, knowing and vulnerability.

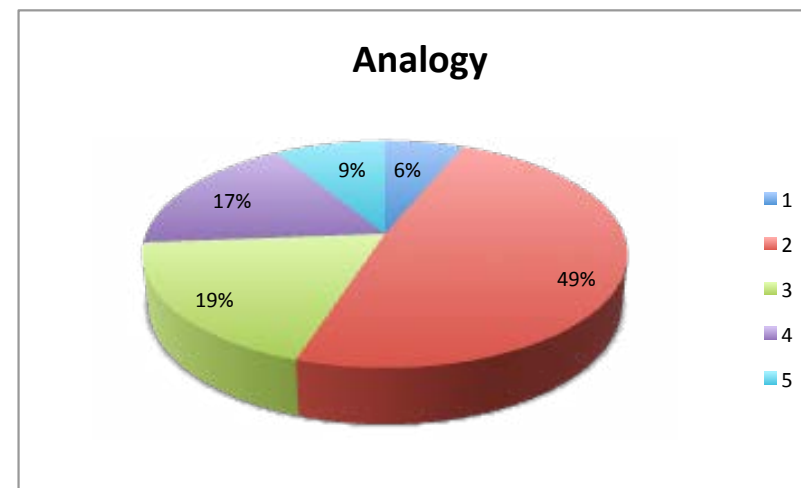


Figure.152. Data Chart: Key Theme Usage; Analogy.

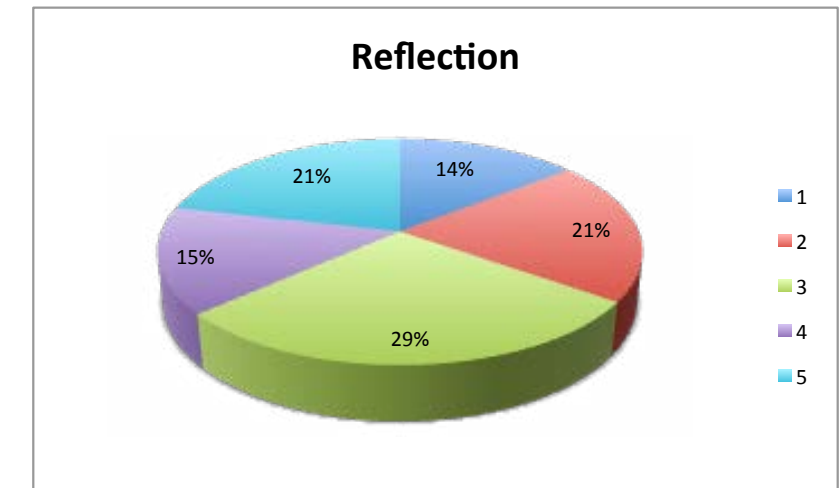


Figure.153. Data Chart: Key Theme Usage; Reflection.

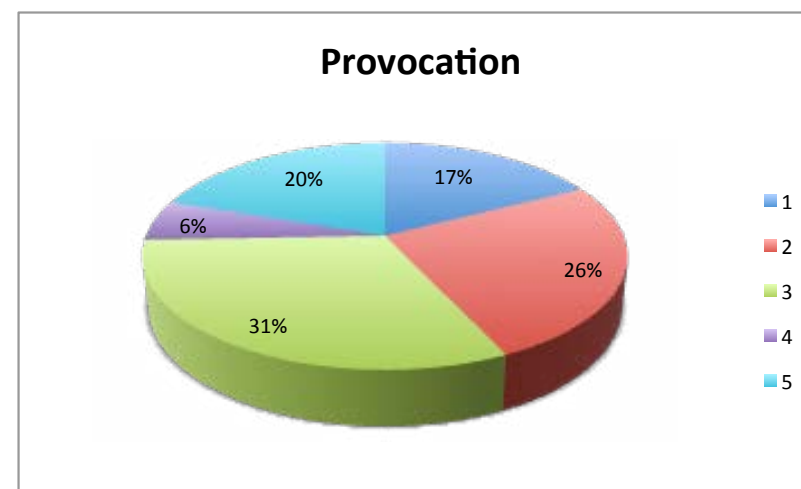


Figure.155. Data Chart: Key Theme Usage; Provocation.

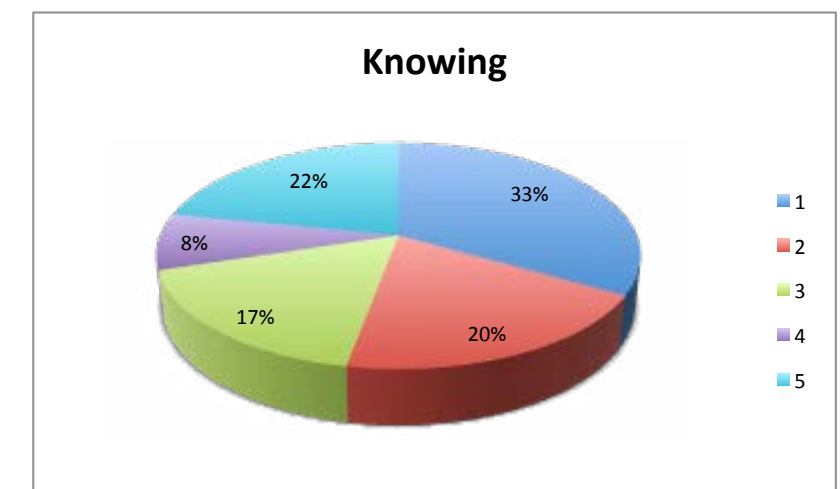


Figure.154. Data Chart: Key Theme Usage; Knowing.



Figure.156. Data Chart: Key Theme Usage; Vulnerability.

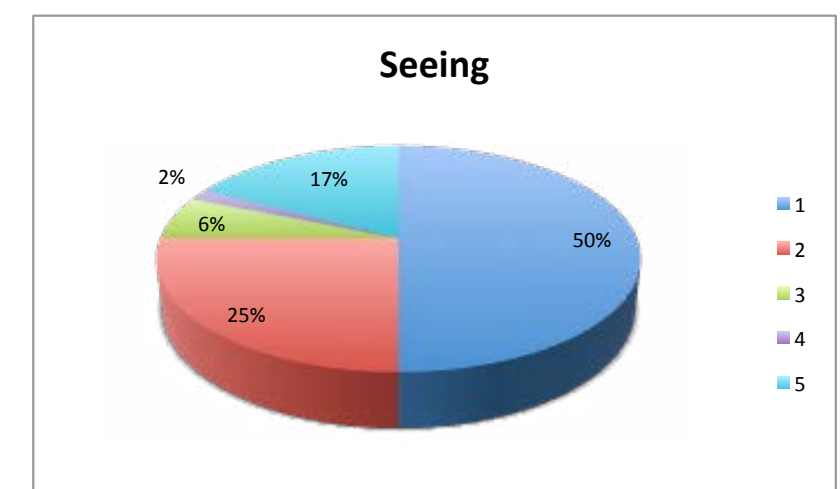


Figure.157. Data Chart: Key Theme Usage; Seeing.



Figure.158. Data Chart: Key

# F(v). Data Analysis

## RESPONSE RATES .

This data chart (Figure 0) recorded the average response rate by the individual practitioner respondents (spectators). 4 respondent's response rate ranged from 16 to 20 responses across all 6 key themes, with one respondent who averaged 8.

- The least experienced respondent of the sample (only practising between 0-5 years) averaged 8 responses, suggesting that experience of practice facilitated a deeper critical awareness when responding to a narrative space of practice inquiry.

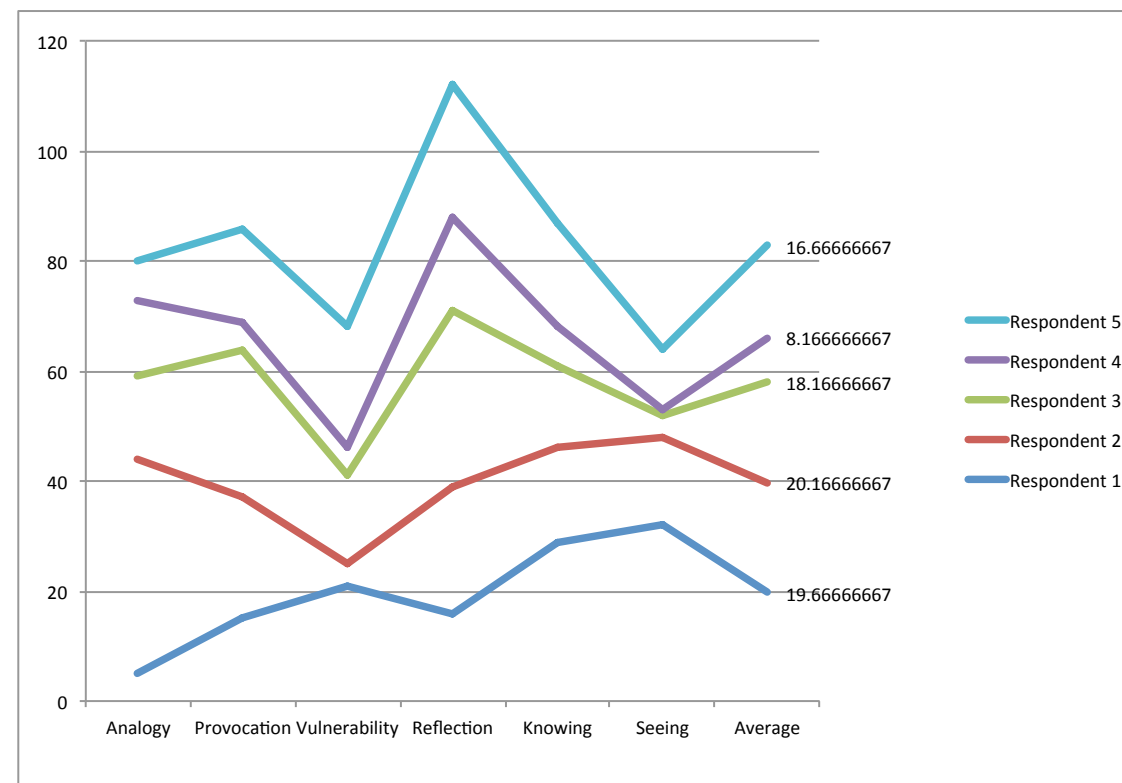


Figure.159. Data Chart: Average Response Rate.



# F(vi). Data Analysis

## RESPONSE OVERVIEW .

The data chart (Figure 0) recorded numerically the key theme usage by each respondent. Respondent 1 used knowing the most (32) with respondent 2 analogy (39). Respondent 3, respondent 4 and respondent 5 used reflection the most (32), (17), (24). 3 out of the 5 respondents used reflection the most, with one using knowing and another using analogy. Respondent 1 used analogy the least (5), respondent 2 used vulnerability the least (4), respondent 3 used knowing the least (4), respondent 4 seeing (8) and respondent 5 analogy. Analogy was used the least by 2 respondents, with seeing, vulnerability and knowing used the least by the other three respondents.

- The data recorded that 3 respondents used mostly reflective commentary when responding to the portfolio of practice, whilst one respondent used mostly seeing and another mostly analogy.

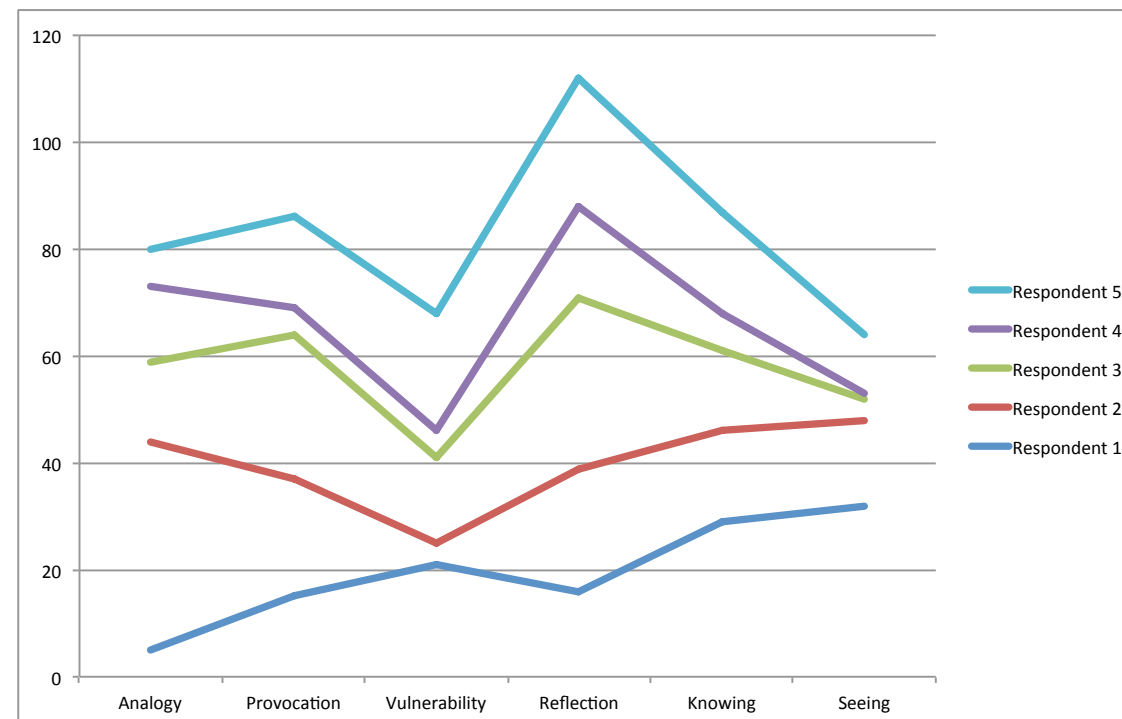


Figure.160. Data Chart: Active Response Pattern.

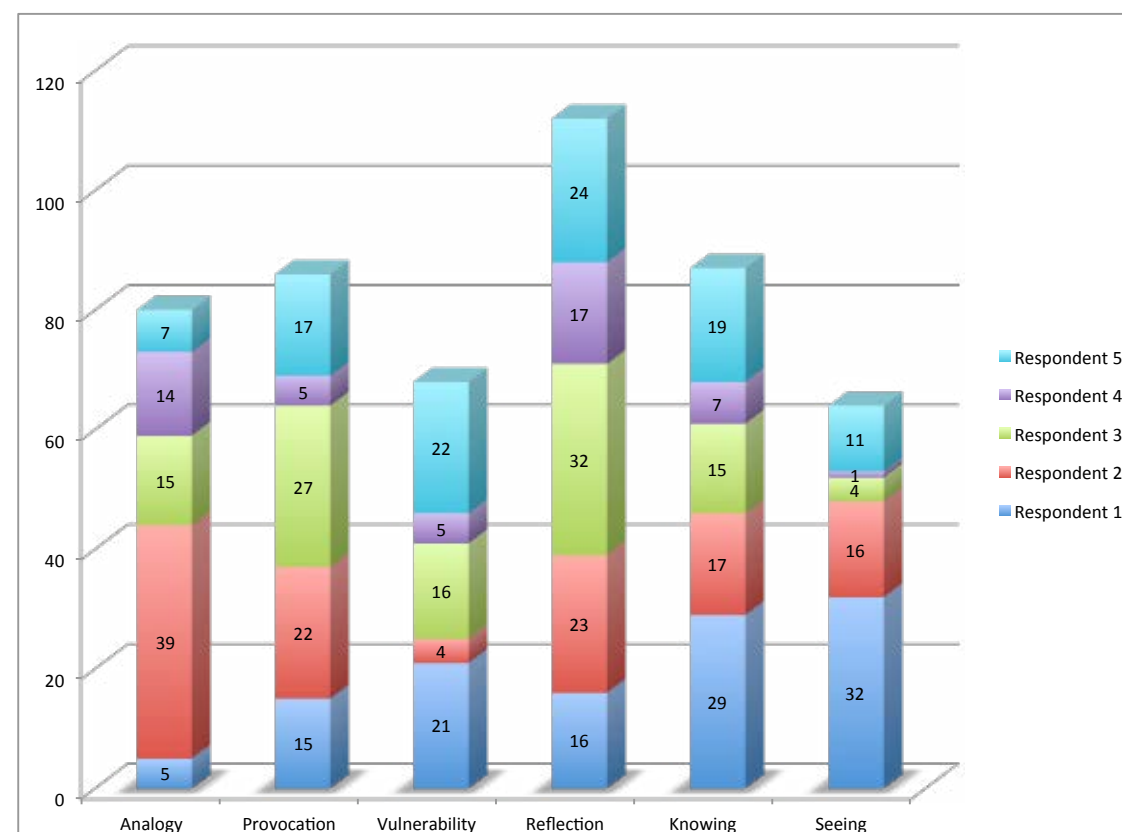


Figure.161. Data Chart: Individual Numeric Response Overview.

# F(vii & Viii). Data Analysis

## RESPONSE RANGE .

The data chart (figure 00 - 00) recorded the respondent's individual range of responses. Respondent 1 mostly responded using analogy (25%), respondent 2 mostly responded using analogy (32%), respondent 3 mostly responded using reflection (29%), respondent 4 mostly responded using reflection (35%) and respondent 5 mostly responded using reflection (24%).

- This suggested the use of reflection and analogy were recorded as being mostly used when engaging with a narrative space of practice inquiry.

## RESPONSE MEAN .

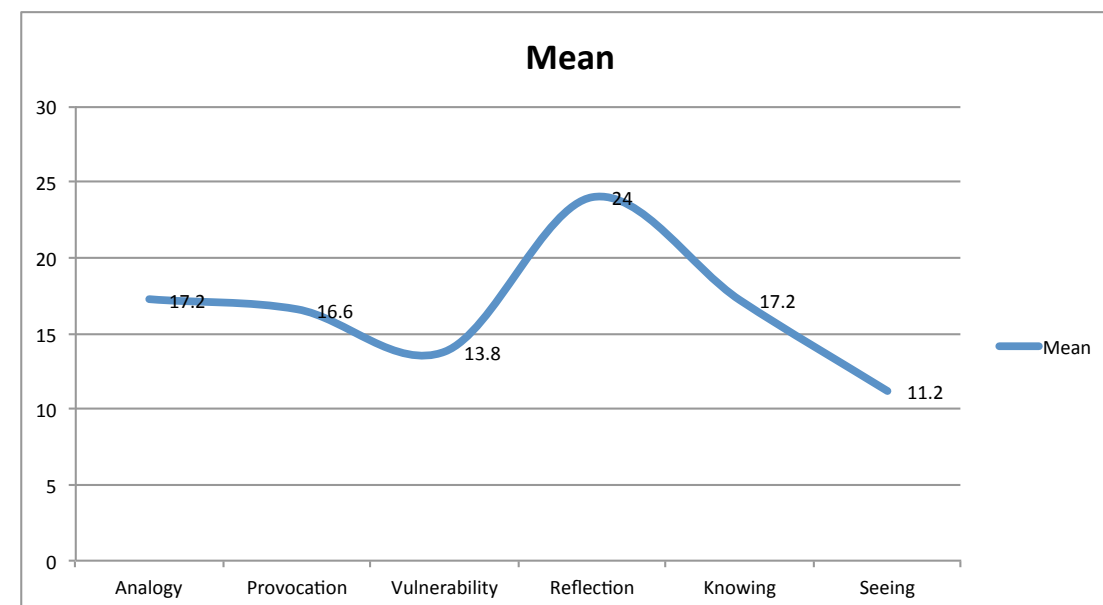


Figure.167. Figure 0.

The use of reflection ranged from 13% to 35% with a mean of 24  
 The use of Analogy ranged from 4% to 32% with a mean of 17.2  
 The use of Knowing ranged from 14% to 24% with a mean of 17.2  
 The use of Provocation ranged from 2% to 27% with a mean of 16.6  
 The use of Vulnerability ranged from 4% to 22% with a mean of 13.8  
 The use of Seeing ranged from 2% to 27% with a mean of 11.2

- The data chart recorded a mean of 24 for the use of reflection when critically responding to practice, suggesting that a reflective momentum was evident when respondents were asked to critically respond to a narrative space of practice inquiry.

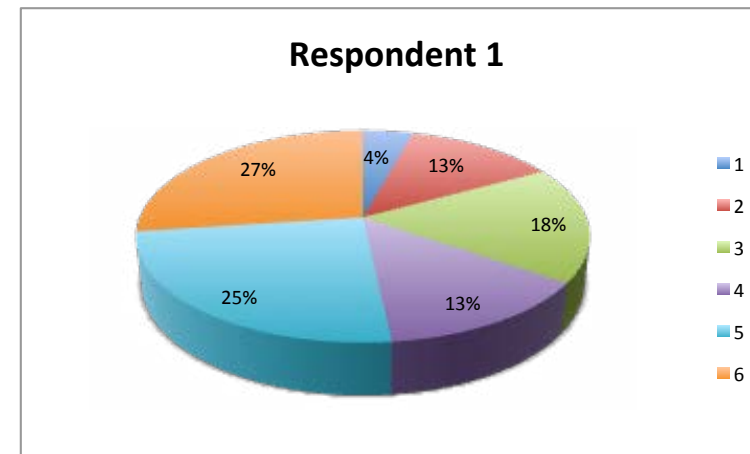


Figure.162. Data Chart: Respondent 1 Response Range.

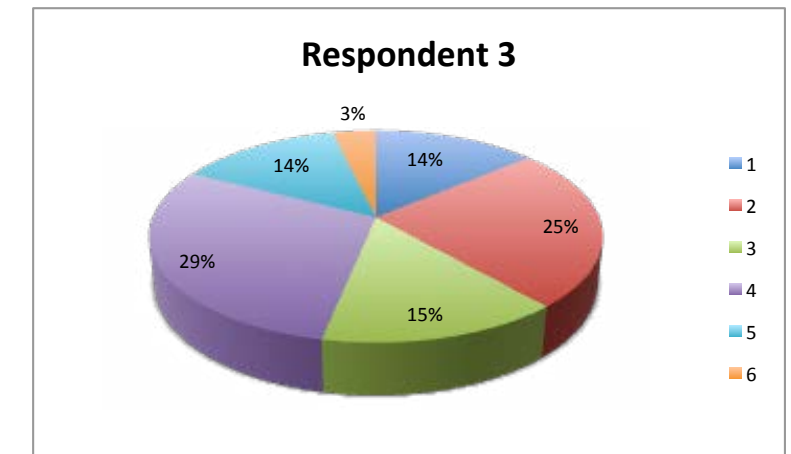


Figure.164. Data Chart: Respondent 4 Response Range.

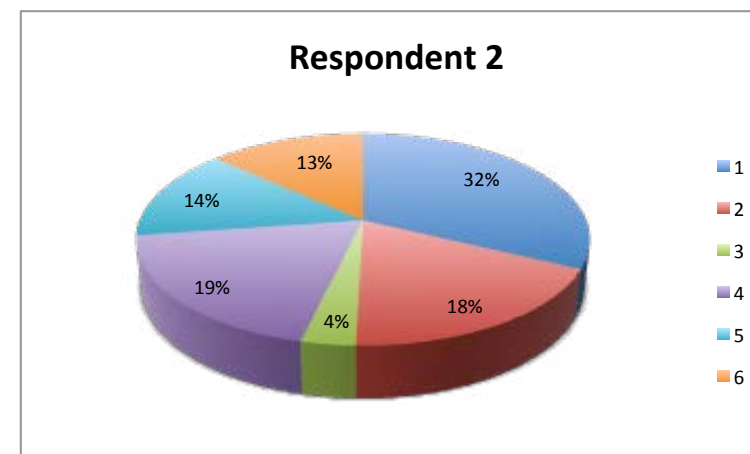


Figure.165. Data Chart: Respondent 3 Response Range.

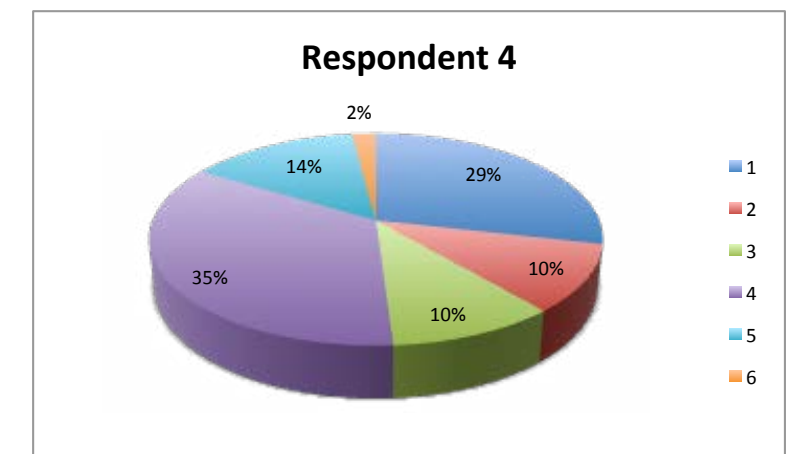


Figure.163. Data Chart: Respondent 2 Response Range.



Data Chart: Key.

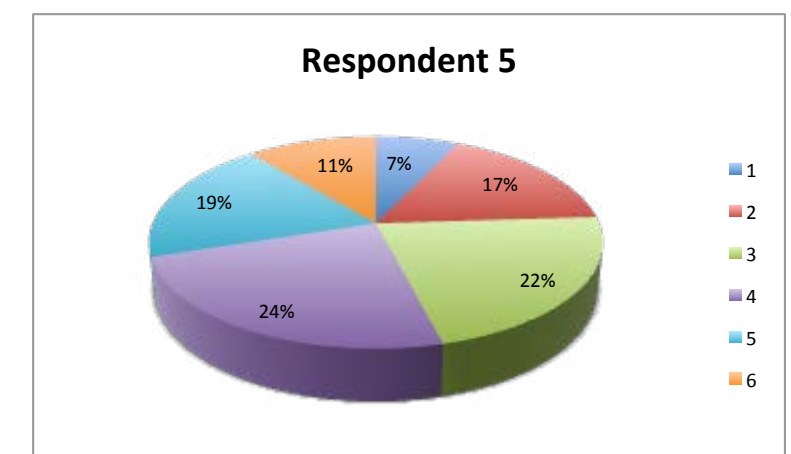


Figure.166. Data Chart: Respondent 3 Response Range.



# G. Research Ethics

## SURVEY CONSENT FORM .



RESEARCH RCA

For further information

Supervisor: Claire Pajczkowska / [claire.pajczkowska@rca.ac.uk](mailto:claire.pajczkowska@rca.ac.uk)

24/06/2013

Constructing a Fashion Narrative in a Contemporary Context

Survey Consent Form

I (please print).....have read the information on the research project 'Constructing a Fashion Narrative in a Contemporary Context' which is to be conducted by Suzie Norris-Reeves from the Royal College of Art, and all queries have been answered to my satisfaction.

I agree to voluntarily participate in this research and give my consent freely. I understand that the project will be conducted in accordance with the Information Sheet, a copy of which I have retained.

I understand that I can withdraw from the project at any time, without penalty, and do not have to give any reason for withdrawing.

I consent to:

- To view the practice portfolio - this will take 1 hour
- To consider a practice response - this will take 1.5 hours
- To take part in an interview with the researcher – this will take no more than 1 hour.
- To take part in a questionnaire – this will be subsumed in the interview time.
- Return the survey to Suzie Norris-Reeves
- Give personal information if required

I understand that all information gathered from the survey will be stored securely, my opinions will be accurately represented. Any images in which I can be clearly identified will be used in the public domain only with my consent.

Print Name:.....

Signature.....

Date: .....

# G. Research Ethics

## SURVEY CONSENT FORM .



# RESEARCH

RCA

This project will be conducted in compliance with the Research Ethics Code of the Royal College of Art.

Constructing a Fashion Narrative in a Contemporary Context

Survey Information Sheet

Dear Potential Participant,

I am a student in the School of Material; Fashion Womenswear. As part of my studies, I am conducting a research project entitled Constructing a Fashion Narrative in a Contemporary Context. You are invited to take part in this research project which explores viewer responsive engagement (the spectator role) extending the narrative of practice through individual practice responses, questionnaire and interview. You are invited to participate in this research.

If you consent to participate, this will involve:

Four stages of examination aiming to 'open out' discussions concerning the inquiry of fashion practice, to build on it's theoretical maturity and to suggest a research framework that is concerned with creative-authorship, production methodologies and cultural dissemination.

The meaning and understanding of those responses aims to expose and examine critical gaze as a discourse of practice in advancing how knowledge is recovered, studied and evaluated.

Viewer engagement/understanding will be captured by either:

- Oral and Audio Narrative (personal reflections)
- Film/Photographic/graphic Narrative
- Narrative through Styling, Hair/Make up Design
- Responsive Drawing/illustrative sketches
- Sound/Sound Textures
- Creative/Performative Writing
- Blogging, Social Media and or Electronic Dialogue

# G. Research Ethics

## SURVEY CONSENT FORM .



# RESEARCH

RCA

The participant will be invited:

1. To view the practice portfolio - this will take 1 hour
2. To consider a practice response - this will take 1.5 hours (Select either a,b,c,d,e,f or g from the list above)
3. To take part in an interview with the researcher – this will take no more than 1 hour.
4. To take part in a questionnaire – this will be subsumed in the interview time. The URL for the questionnaire is [www.SurveyMonkey.com](http://www.SurveyMonkey.com) and is password protected.

Refreshments will be provided during the interview.

The interview will be filmed, photographed and recorded and with extracts published for the purposes of and inclusion in the Ph.D Submission. The observations, images, film, oral/audio recordings contained and submitted within the Ph.D Submission will be stored in the British Library and may be published in other research publications (conferences and Journals) where publication is deemed appropriate for educational dissemination.

Participants will be selected from a range of practice-based disciplines and who are considered experts in their field.

Participation is entirely voluntary. You can withdraw at any time and there will be no disadvantage if you decide not to complete the survey. All information collected will be confidential. All information gathered from the survey will be stored securely and once the information has been analysed all questionnaires will be destroyed. At no time will any individual be identified in any reports resulting from this study.

If you have any concerns or would like to know the outcome of this project, please contact my supervisor (insert supervisor's name) at the above address.

Thank you for your interest,

To be signed by researcher/s

Complaints Clause:

This project follows the guidelines laid out by the Research Ethics Code of the Royal College of Art.

If you should have any concerns about your rights as a participant in this research, or you have a complaint about the manner in which this research is conducted, it may be given to the researcher or; if an independent person is preferred, addressed to the Research Ethics Committee of the Royal College of Art at the above address.



# H. Final Exhibition



Figure.168. Final Exhibition.



Figure.169. Final Exhibition.



Figure.170. Final Exhibition.

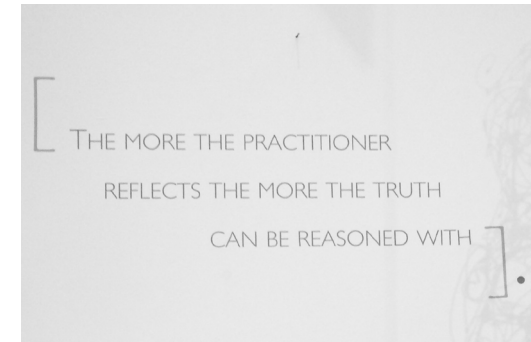


Figure.171. Final Exhibition.



Figure.172. Final Exhibition.



# H. Final Exhibition



Figure.173. Final Exhibition.

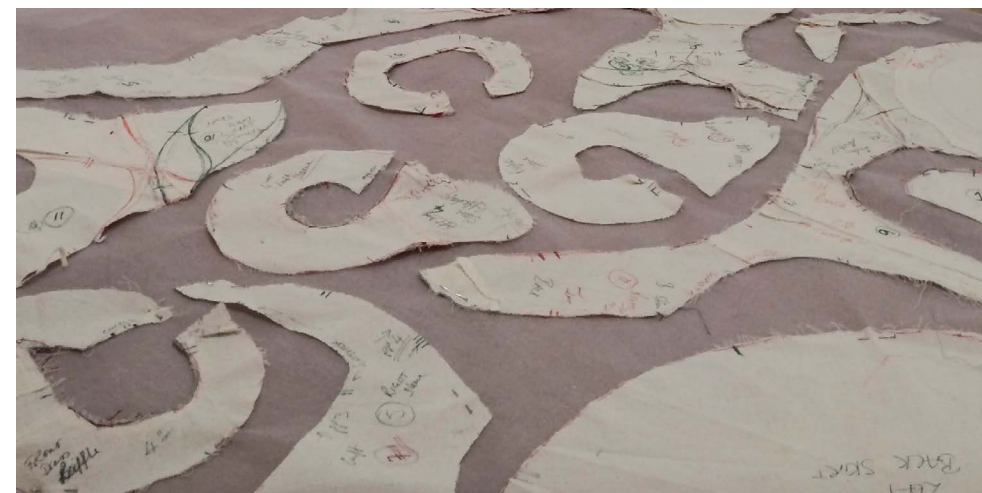


Figure.174. Final Exhibition.



Figure.175. Final Exhibition.



Figure.176. Final Exhibition.



# H. Final Exhibition



Figure.177. Final Exhibition.



Figure.178. Final Exhibition.



Figure.179. Final Exhibition.



Figure.180. Final Exhibition.



# H. Final Exhibition



Figure.181. Final Exhibition.



Figure.182. Final Exhibition.

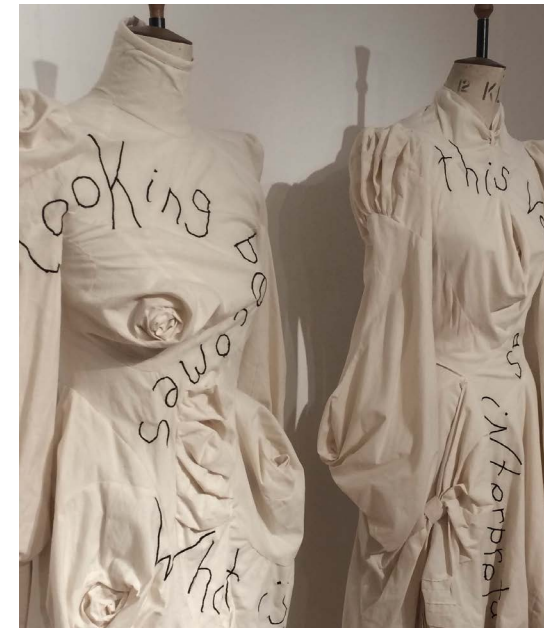


Figure.183. Final Exhibition.

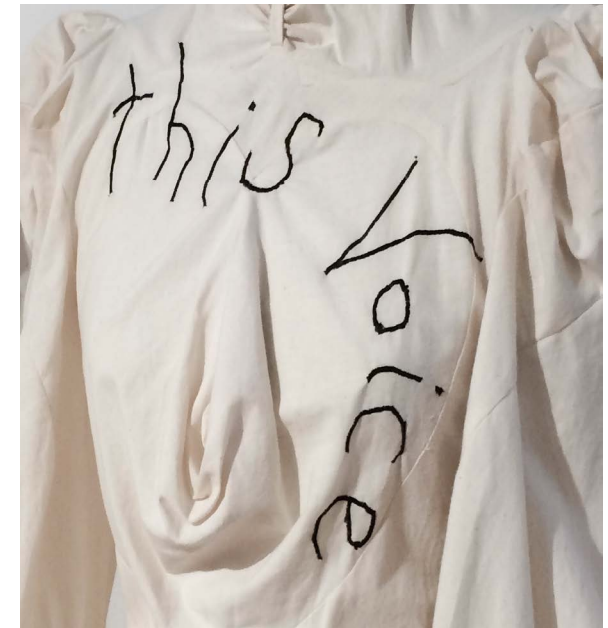


Figure.185. Final Exhibition.



Figure.184. Final Exhibition.



# H. Final Exhibition



Figure.186. Final Exhibition.



Figure.187. Final Exhibition.



Figure.188. Final Exhibition.



Figure.189. Final Exhibition.

# H. Final Exhibition



Figure.190. Final Exhibition.



Figure.191. Final Exhibition.



Figure.192. Final Exhibition.



# H. Final Exhibition



Figure.193. Final Exhibition.



Figure.194. Final Exhibition.

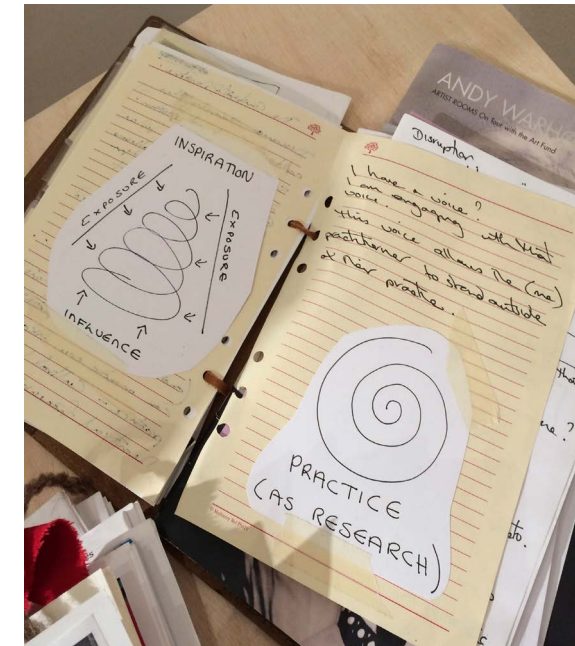


Figure.195. Final Exhibition.



Figure.196. Final Exhibition.



Figure.197. Final Exhibition.



Figure.198. Final Exhibition.



# H. Final Exhibition



Figure.199. Final Exhibition.

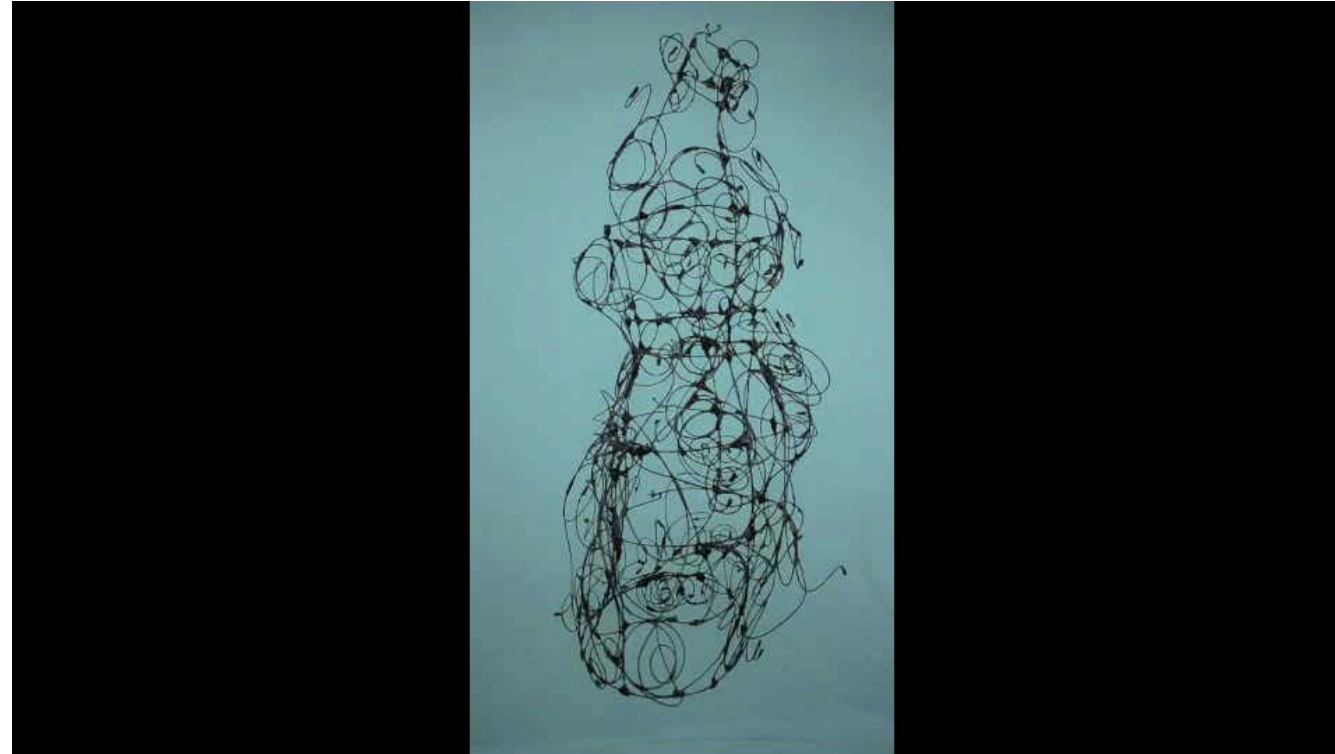


Figure.200. Truths Journey, Audio/Music Composition: Brandon James, Image/Collage: Author, Final Exhibition.

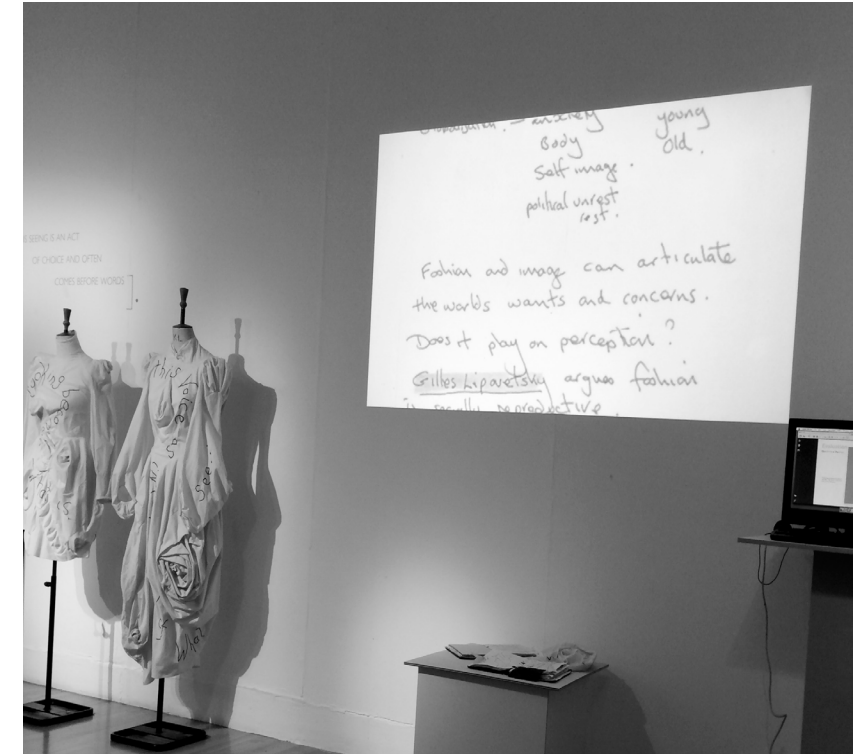


Figure.201. Final Exhibition.



Click to View

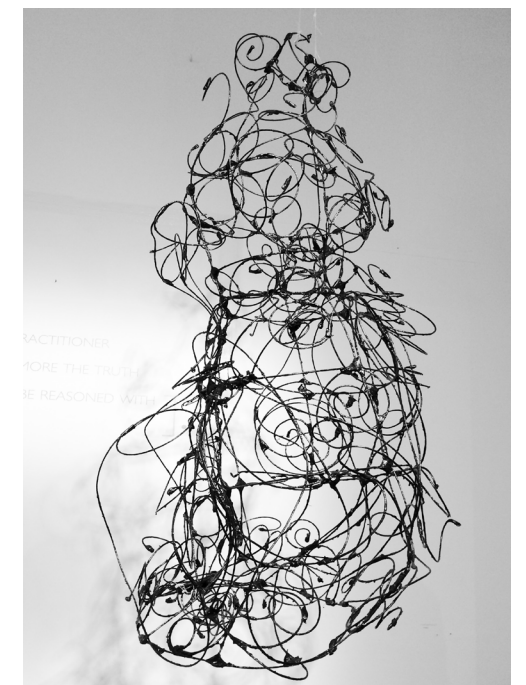


Figure.202. Final Exhibition.



# H. Final Exhibition



Figure.203. Final Exhibition.



Figure.204. Final Exhibition.



Figure.205. Final Exhibition.



Figure.206. Final Exhibition.



Figure.207. Final Exhibition.



Figure.208. Final Exhibition.



THIS ARCHAEOLOGY OF A CRITICAL GAZE OF PRACTICE CONSCIOUSLY TRANSCENDS A SENSORY REACH AND BEYOND  
THE SENSE PERCEPTION IMPLIED OF A SITUATIONAL AND RELATIONAL TRANSFERENCE OF PRACTICE AS KNOWLEDGE